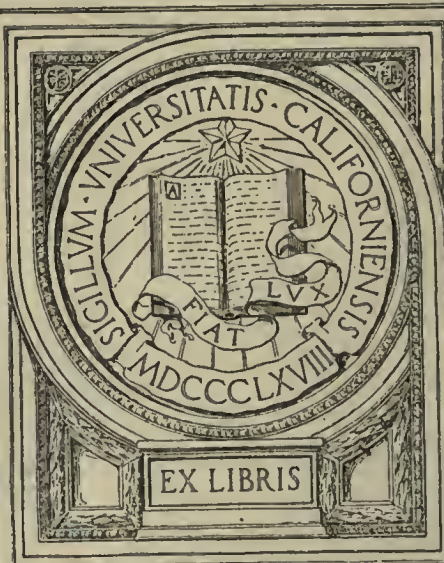


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# CATALOGUE

OF SPECIMENS OF

## JAPANESE

# LACQUER AND METAL WORK

EXHIBITED IN 1894.



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## PREFATORY NOTE.

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**T**HE limited space afforded by the Gallery has prevented the inclusion of more than a few large objects in Metal. For the same reason, the representation of Arms and Armour has scarcely been attempted.

It should be noted that many of the dates and attributions given are conjectural, or, at all events, probable rather than certain.

Cordial thanks are due to the many Collectors who have placed their treasures at the disposal of the Sub-Committee. Acknowledgments are specially due to those gentlemen who are not Members of the Club.

It would have been impossible to have arranged and catalogued the numerous specimens of Metal Work and Lacquer shown had it not been for the unstinted labours of Mr. W. Gowland, late of the Imperial Japanese Mint, to whom the Sub-Committee desire to accord the expression of their great debt of gratitude. Mr. R. Phené Spiers has also done good work in connection with the Exhibition. The aid rendered by Mr. G. Kowaki in the revision of the Introduction and the compilation of the Catalogue has been invaluable.







## INTRODUCTION.

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### METAL WORK.

#### PART I.

**I**T has been remarked by Professor Rein\* that almost every kind of metal ornamentation known to Europe was practised in Japan before the country was opened to foreign commerce: and the best European experts have admitted that in metallurgical technique the Japanese have attained a perfection in certain directions that has never been equalled. Their achievements in design, too, afford a rich variety both in motive and in treatment, and in the multitude of examples that have been studied by critics and collectors in Europe and America it is rare to find any work, from the gigantic Buddhist images of upwards of a thousand years ago to the delicately chiselled gems of ornament of the last two centuries, that is not stamped with the individuality of the artist. Repetition of motive must necessarily be common where so many abstract ideas are expressed by popular artistic symbols, but Japan is almost entirely free from the reproach of such slavish imitation as that which too frequently discredits our own art industries.

How long the Japanese have possessed the secrets of working in metals we do not know. The genealogical tree of the great line of

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\* *Japan, nach Reisen und Studien dargestellt.* 1886.

armourers, the Miōchin,\* extends back to the first century of the Christian era, but the earlier dates must not be accepted without considerable reserve.

There is, however, unquestionable evidence in existing and well authenticated works, that as early as the 7th century a proficiency had been attained in the artistic manipulation of bronze that might arouse the envy of the best workers in metal of to-day. To take as an example the colossal bronze images in the Temple of Yakushiji at Nara, assigned to the period named, we find at once three masterpieces of glyptic art that are still unsurpassed. The much larger image at the Temple of Tōdaiji is less than a century later (except the head, which was destroyed by fire, and restored, unworthily, at a later period). The magnificent Kamakura Daibutsu, cast in 1252 A.D., is too well known to require further mention.

It is noteworthy that the task of casting the Nara Daibutsu, which is about 52 feet in height and weighs about 450 tons, is said to have been carried out under the superintendence of the grandson of a Korean immigrant, and that the erection of the Yakushiji images is attributed to a priest named Giōgi, who also is supposed to be of Korean birth or descent. Such instances of a belief that important services were rendered by Korea to the Japanese in the production of the earliest, and in some respects the noblest, manifestations of their art, are repeated in many sections of art history, and furnish the Oriental archæologist with curious material for speculation. Creations such as these are, of course, the work of no 'prentice hands, and we are not surprised to find, amongst the prehistoric *archæologia* of Japan, a number of objects of much earlier date, though of simpler construction, including bells, swords and arrow-heads, roughly fashioned in

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\* See the paper on the genealogy of the Miōchin Family, by Mr. E. Gilbertson and Mr. G. Kowaki, in the *Transactions of the Japan Society*.



bronze or copper, and sword-guards, helmets and other articles in iron. All these, however, are of antiquarian rather than artistic interest.

A description of the various articles made in metal would require a volume, and even their enumeration would constitute a formidable list. There are, however, a few objects of especial interest that may be selected as types to show the progress and characteristics of this branch of art. These are arms and armour, mirrors, Buddhist bells and gongs, images of Buddhist divinities, and certain ornaments of utility, such as incense burners, flower vases, candlesticks, lanterns, and reliquaries. Excepting arms and armour, nearly the whole of these formed a part of the ritualistic pomp of the great religion that spreading from India, through China and Korëa, to Japan, had brought in its train almost all that was admirable in Oriental art and philosophy.

The chief energies of the Japanese metal worker down to the date of the collapse of the feudal system were expended in the manufacture and decoration of ARMS AND ARMOUR. With the terrible overgrowth of the militant spirit that commenced with the rivalry of the Minamoto and Taira factions in the 12th century, and placed the real government of the country in the hands of a long line of generalissimos, the art most appreciated was that which ministered to the success or vanity of the warrior. For a time the æsthetic culture that had been favoured by the earlier *régime* fell almost into contempt, but this was only for a time, and with the renaissance of painting under the Kano in the 15th century, pictorial compositions began to be applied to the embellishments of sword guards, breast plates, and other parts of the weapons and defensive attire of the soldier, and many lines of artist armourers arose.

Throughout the historical period the profession of the sword-smith was that of a gentleman, and the men who fashioned and

adorned the appendages of the hilt and scabbard shared in the respect accorded to all who ministered to the prevailing spirit of the age. The powers of the early artist-smiths were mainly exercised over the shaping of helmets, breastplates, &c., in wrought iron, embossed, damascened and engraved in an infinite variety of manners ; and it was but as an amusement to these men when they condescended to elaborate a lotus-shaped vessel for flowers, such as that on Case VIII. (No. 34), a fine ornament like the Miōchin Eagle in the South Kensington Museum, or a decorative toy like the articulated Peacock in Case IV. (No. 20). The great family or line—for it must always be remembered that the family in Japan is recruited by adoption as often as may be expedient, and hence that a long descent does not necessarily imply a blood succession—of armourers is that of the Miōchin, which traces its origin partly by historical evidence, partly by tradition, to the 1st century of our era. These men fashioned all parts of the sword except the blade itself, and everything in the form of defensive metal, but as the decoration of the sword became more pictorial in design, there arose a number of artists who made themselves famous by their skill in forming special parts of the weapon, and every province boasted one or more lines of makers of tsuba, menuki, &c. The occupation of these old military artists is now departed, but it is their descendants and pupils who constitute the backbone of the metal art industry of modern Japan.

The subject of sword furniture is fully discussed in Part II. of this Introduction.

Of the MIRRORS, very few examples are shown in this Exhibition. The oldest historical mirrors in Japan belong to the 8th and 9th centuries, but specimens of much greater age and of good workmanship have recently been discovered in dolmens by Mr. W. Gowland. The commencement of the manufacture

was attributed by the late antiquarian, Ninagawa Noritane, to the period of the Emperor Keikō, who is said to have reigned from A.D. 70 to 130.

These objects have already been described and discussed by Atkinson, Ayrton, Perry, and Sylvanus Thompson, in this country, by Govi, in Italy, and Bertin, in France; and it is unnecessary to do more than remind the reader that they were usually circular discs, composed of an alloy of copper, tin, and lead, polished in front and stamped on the back with emblematic designs (Case V., No. 73). The designs on the reverse were sometimes to be traced in the circle of light reflected from the apparently smooth face upon a wall, a phenomenon that has met with a very natural explanation, and is not due, as was formerly supposed, to intentional manipulations on the part of the maker. A bronze mirror of different and more archaic design will be found in Case V. (No. 48).

The great BELLS made within the historic period can be seen only in Japan. The largest specimen in existence, at Sanjūsangen-dō in Kiōto, weighs 63 tons, and stands about 14 feet in height, and many others of smaller size, but of perfect workmanship and marvellous purity of tone, are still to be found in various parts of the country. These are of the ordinary cupola form, and are sounded by means of a long oscillating beam, which strikes a boss upon the outer surface of the bell. In some the exterior is almost plain, except for the presence of raised bands, or rows of knobs, while in others the surface is highly decorated with figures of dragons and Buddhist angels in relief, or with moral inscriptions. The various forms are probably all imitations or adaptations of Chinese designs. The collection includes only a few miniature specimens in Case VIII.

Smaller and less important objects of the same class are little jangling handbells with an internal tongue or loose piece

of metal (Case VIII., No. 8), and gongs of various form (Case VIII., Nos. 7 and 8), all employed in Buddhist ceremonials; and perhaps the most curious of these is the bowl-shaped gong (Nos. 31 and 35) which gives rise to undulating waves of sound of peculiar beauty when struck by a skilled hand. When in use it rests upon a cushion which serves as an insulator.

VASES have been made in an immense variety of designs, and are well represented in Cases V. and VII. The more ancient bear a very close resemblance, both in form and ornamentation, to Chinese originals, and it is probable that many of the examples regarded as Japanese are early importations from the older country. It is only within more recent times that the Japanese artists made a practice of employing their own inventive powers in devising new shapes and embellishments, and it is to the important school formed in the first half of the present century, and including men like Totin and Seimin, that we owe nearly all the best specimens that come into the European market. It is in the vases, moreover, that the modern tendency to elaboration of design has been most apparent, and, whether or no this sacrifice of the pristine simplicity of form and treatment is an advance in art, it must at least be regarded as an evidence of remarkable mastery of stubborn materials.

Japanese CANDLESTICKS show relatively little variety of design. The examples employed as appendages to Buddhist altars and shrines most frequently take the form of a crane standing upon the back of a hairy-tailed tortoise, both animals being emblematic of longevity, but other motives, always more or less symbolical, are not rare. The object, as will be seen by reference to the examples in the collection, resembles the mediæval "pricket" candlestick, and differs from the modern European form in presenting a terminal spike intended to enter a hollow in the base of the candle.

OKIMONO.—Objects of a wholly or principally ornamental



character are seldom of great age. Occasional examples are attributable to the 16th, 17th or 18th centuries, and even to earlier dates; but ninety-nine out of a hundred of the pieces found in any large collection have had their birth in the present century, and it is in those produced in the first five or six decades that the naturalistic feeling is most strongly manifested. Even in the representations of the dragon, one of the oldest and most favoured motives of the metal worker, a distinct difference will be noticed between the older specimens and those of more modern production, the latter bearing evidences of direct study of snake form seldom exemplified in the former. This will be seen in Case IV. (No. 12); and the same principle may be applied to the rendering of real animals, as in the falcon (Case V., No. 46), the serpent and toad (Case VII., No. 12), and the gold-fish (Case V., No. 27). Naturalism has perhaps reached its highest flight in the works of a living artist, Suzuki Chōkichi, whose huge bronze group of peacocks and doves in the South Kensington Museum is well known to all students of Japanese Art, and who has been admirably represented by a set of metal sculptures of falcons in the Chicago Exhibition.

This modern tendency is due to the influence of the painter Maruyama Ōkio, and the great Shijō school which he founded, towards the close of the last century. It is true that few of the well-conceived and beautifully finished works of the Tōin school have equalled the best of the masterpieces of a more remote period in strength of composition, but in other respects they are more pleasing to the eye, and it is to them that Japan owes its recognition by the great majority of the art-loving world outside the far East.

It will be seen from several specimens now exhibited, that the use of the precious metals for processes of damascening and inlaying is not modern; but it is only within the memory of the present

generation that the extensive employment of silver, and the marvellous decorative elaboration shown in such works as those of Komai of Kiōto (Mantelpiece A and B), have been in favour; and the stimulus for so great a departure from the principles of the early art schools has arisen from the demand for such work in Europe and America. Probably very few of these gorgeous objects are bought by the Japanese themselves, unless as presents for friends in the outside world—friends of whose judgment in art they have not acquired an exalted opinion.

A large amount of important technical information will be found in Dr. Rein's work and much new matter has been added in Part II.

WILLIAM ANDERSON.





## METAL WORK.

### PART II.

## THE FURNITURE OF THE SWORD.



ALTHOUGH the sword, as a weapon, does not fall within the scope of this Exhibition, its various accessories are well represented. Its scabbard (*saya*) is of wood, which is usually lacquered and offers a rich variety of designs and methods of treatment. The hilt (*tsuka*) is terminated by a pommel (*kashira*); on either side of the hilt is an ornament in metal (*menuki*). Then comes the ferule or ring (*fuchi*), and then the guard (*tsuba*), on either side of which is a thin plate or washer (*seppa*). Beyond the second washer there is a piece of roughened metal (*habaki*), a kind of sheath enclosing a part of the blade and fitting the scabbard closely. In the upper part of the wooden scabbard of the short sword and of the larger daggers, there are commonly two long shallow cavities. One of these—that for the knife—is rarely absent; the other cavity, for the reception of the skewer or hairpin (*kōgai*), is of less usual occurrence. The handle of the knife has its outer face ornamented, and is known as the *kozuka*: the skewer is generally plain, and commonly consists of two parts fitting into each other, and intended for use as a pair of chop-sticks (*hashi*). Two or three inches from the upper end of the scabbard there is a hollow boss or cleat (*kurikata*) through which passes a long silk cord (*sageo*). All swords and daggers do not possess every one of the accessories above-named, but, on the other hand, there are some weapons which are fitted with additional metallic mounts. Amongst these we find

on the scabbard small plates above and below the *kōgai* and *kozuka* cavities, lower down a curved hook, and a ferule (*kojiri*) at the extremity.

Of the furniture of the sword and scabbard, the most important pieces from an artistic standpoint are the *tsuba*, the *kozuka*, and the *fuchi-kashira*. As the same metal-worker not infrequently made the whole suite of sword ornaments, and as the same materials and methods were commonly employed in the production of *tsuba*, *kozuka* and *fuchi-kashira*, it has been thought best to describe the first and most important of these mounts in some detail. The descriptions given are applicable in many respects to all the metallic accessories of the sword.

Upon the manufacture and adornment of the *tsuba* were often lavished the most extraordinary skill and care, every contrivance of the metallurgical art, and every possible decorative motive being employed to emphasize its importance. Under the rule of the Shōgun there were about a million and a-half of nobles and soldiers entitled to carry two swords. The great majority of these men were Samurai—retainers of those local feudal princes or Daimyō whose position and authority were derived from the Shōgun. On the abolition of the Shōgunate, and the resumption by the Mikado of his ancient prerogatives, the members of the great military class lost their privileges, and were no longer permitted to carry swords. And in the year 1876 an imperial edict was promulgated by which the right to bear their old weapons was abolished. After the 1st of January, 1877, when this edict took effect, the curio shops in Japan were filled with swords once highly prized by their owners, and since that time tens of thousands of these obsolete weapons have found their way to Europe, or have been dismembered in Japan, their more attractive fittings having been sent out of the country for sale. Even now there are occasional shipments of immense numbers of guards, six or seven thousand at a time. Such



large parcels seem to have been taken for the most part from the swords of the poorer Samurai, but occasionally the connoisseur finds among them some specimens well worthy of preservation. Examples of antique tsuba of the more elaborate and choicer kinds are now becoming exceedingly scarce even in Japan.

In spite of the fact that a sword-guard is in its very nature a mere fragment—a part only of a decorative scheme—a collection of tsuba affords an excellent opportunity for the study of Japanese metallurgical art and Japanese design. The surface of the guard is large enough and its form sufficiently simple for the proper display of the character of its material, its workmanship and its ornament. Tsuba are easily arranged with effect in the drawers of a cabinet; the materials in which they are wrought are capable of perfect preservation with ordinary care; and a good series of specimens is rich in interest and beauty.

The remarks which follow are grouped under separate headings:—Tsuba: their Shape; Size; Weight; Inscriptions; Makers' Names; Material; Decoration.

**TSUBA: THEIR SHAPE.**—Although there is considerable variation of shape amongst tsuba, the prevalent form in a general collection will be found to be a short ellipse, but many specimens, especially those of early date, have an exactly circular outline. The remaining shapes, with a few exceptions to be presently noted, may be described as rounded oblong, barrel-shaped, square, octagonal, diamond-shaped, four-lobed and four-cusped. In all, nine types may be recognised, although between them are many transitional forms. There exist also a number of guards the outlines of which are determined by the form of the decorative elements—such as a group of fans, a couple of butterflies, a branch of a flowering tree—of which use has been made in ornamenting them. A few guards occur having a pentagonal, a hexagonal, or a heptagonal outline. A more or less irregular or undulatory edge is not

uncommon. Sometimes the edge is beaded, pierced, or ornamented with reliefs.

In connection with the forms of sword-guards, the openings which occur in them may be noted. Besides the wedge-shaped opening for the sword-blade, there are, in the guard of the *wakizashi* (the short sword), of some daggers, and of the longer sword (*katana*) two lateral holes, one elliptical for the passage of the *kozuka*, and one three-lobed for the *kōgai*. Sometimes these openings present other shapes, not infrequently the aperture for the *kōgai* is wanting or stopped up. In fact, plugs of metal—pewter, bronze, shakudo, shibuichi or gilt copper—are frequently found inserted in both openings. These plugs are sometimes beautifully ornamented with inlays or with punched and engraved patterns. They were introduced when a guard was adapted to a sword the scabbard of which did not contain cavities for the reception of the *kōgai* or the knife. The largest guards, for the two-handed swords, and those belonging to the small daggers, have no lateral openings. In many pierced guards, where the ornamental motive is irregular and picturesque, it is usual for the outline of the openings to follow the same fashion. Very rarely two small holes in the lower part of the guard may be observed; through these a cord was passed in such a way as to prevent the sword from leaving the scabbard.

**TSUBA: THEIR SIZE AND WEIGHT.**—Although the dimensions of the *tsuba* are in great measure dependent upon the size of the sword, there is no hard and fast rule in the matter. The dagger, the blade of which is about 9 inches long, generally has a guard so small (2 inches by  $1\frac{5}{8}$ ) as barely to project more than a  $\frac{1}{4}$  of an inch on either side—sometimes, in lieu of a guard, it bears a collar only. The short sword and the hunting sword, with blades from 12 to 24 inches, are fitted with guards, having, if circular, a diameter ranging from 2 to 3 inches. The longer swords (25 to 32 inches)

have larger guards, sometimes 4 inches across. And there are some still larger guards belonging to the two-handed swords. A few exceptionally large guards exist; they belonged to the swords which are known as processional, or to those of the fencing-master.

An average guard weighs between 2 and 3 ounces avoirdupois; many of the Akasaka guards, which are largely perforate and cut away, are as heavy as the solid guards with relief-decoration, for they were made thicker in substance in order to secure adequate strength. The heaviest guard in the collection weighs just over 8 ounces.

TSUBA : THEIR INSCRIPTIONS.—The characters engraved or inlaid on guards convey much interesting information. They comprise one or other, but never, on the same tsuba, all, of the following particulars:—

- (1) The name or names, personal and family, and sometimes the honorary title, of the maker of the guard; and, not infrequently, the designation of his studio.
- (2) The place or province where the maker worked.
- (3) The date.
- (4) The age of the tsuba-maker.
- (5) The original designer.
- (6) The name or title of the person for whom the guard was made, or of its owner.
- (7) A dedication to a shrine, temple, deity, or illustrious personage.

It may be at once stated that the particulars included under the headings 3 to 7 are but rarely given, and that a large proportion of fine guards—perhaps fifty per cent.—bear no signature or mark of any kind. This is particularly the case with the early specimens, with the tsuba made for the Mikado, the Shōgun and the nobles, and with the Akasaka guards. It should be added that the

characters inscribed on tsuba were executed by means of repeated blows with fine chisels and not by a graving tool.

A few illustrative particulars, more specially with regard to the information afforded by inscriptions falling under the first, second and third of the above headings, may now be given.

1. The name or names of the guard-maker are commonly inscribed in Chinese characters, but sometimes they occur in a stamp or seal-form, called *in*; and sometimes in a fanciful design or "written seal" called *kakihan*, a sort of monogram. This latter is usually engraved, the former being inlaid with gold wire. The ordinary signature is often followed by the *kakihan*, while the *in* or seal generally stands alone. The *kakihan* of the signature might be copied; to copy the *in* was forgery. Both *in* and *kakihan* could be registered, when documents bearing them became legal evidence.

The interpretation of all these kinds of signatures is attended with difficulty, especially so far as regards the particular pronunciation adopted by the Japanese artists themselves for the characters. In illustration of this a quotation may be given from a letter received (in 1891) from an accomplished Japanese expert: "I tried to read the signatures. It is very difficult to say whether that on the two guards is Tatsunaga, or Tokinaga, or Tokitoshi, or it may be read Shinji. It is annoying that we cannot read the names of our compatriots. I do not think that the majority of educated Japanese know how the name of the present Minister of Commerce and Trade is to be read, or that of the Vice-Minister of Foreign Affairs." The difficulty in question may sometimes be resolved by referring to special Japanese works (*e.g.*, the *Sōken Kishō*) in which the adopted pronunciation is given in the syllabic signs of the Katakana by the side of the characters. The decision between the Japanese and Chinese pronunciation of a name is also frequently a matter of doubt. Thus the three Chinese characters which form the family name of a number of sword-guard makers are sometimes read



SHŌ-A-MI, sometimes MASA-A-YA, the former being the Chinese, the latter the usual Japanese pronunciation.

The family name, when it occurs in a signature, is placed first, being followed by the personal name. Thus, in INOUE Michitaka, Inoue is the family name, Michitaka the personal. Sometimes a tsuba-maker's signature comprises three, or even four names. Thus we find UMETADA Shichiyemon TACHIBANA Shigeyoshi. Here Umetada is the family name, Shichiyemon the common or official name (called tsūshō), Tachibana, another and ancient family or clan name (called kabane or sei), while Shigeyoshi is the individual or personal name. The assumption by the craftsmen of such famous names as Tachibana and Fujiwara was, in some cases at least, the consequence of a kind of adoption. Honorific titles, such as Hōgen, Hōkiō and Kami, were occasionally accorded to celebrated workers in metal. The name of the maker is frequently followed by *tsukuru*, signifying "made by."

The place of manufacture is usually indicated by naming the Province in which it was situated, the town or village being sometimes specified also. Thus the INOUE Michitaka, mentioned before, begins his signature with Chōshū Hagi jū, that is resident (in the town) Hagi (in the Province) Chōshū. Among the Provinces most commonly named on tsuba are Chōshū or Nagato, Bushū or Musashi, Inshū or Inaba, and Jōshū or Yamashiro; Kōfu, by which is meant Yedo, is of frequent occurrence.

The dated guards are rare. The years are indicated in two different ways. In one of these the era or period (*nengo*) is given, and is followed by a numeral. Thus, on one of the guards in the Exhibition we find the words "Kiōhō jūni," meaning the 12th year of the nengō which began in A.D. 1716 and lasted until 1735; the 12th year corresponds with A.D. 1727. Another way of marking the date of manufacture is by the use of cycles of 60 years. A comparatively modern guard in the present collection was made



"in the 2nd month of spring of kanoye tora." Now kanoye tora is the 27th year of the cycle, which, in this case, is the one which commenced in A.D. 1804; its 27th year was therefore 1830. The next recurrence of kanoye tora was 1890; the previous occurrence was 1770; both of these dates are incompatible with the style, &c., of the specimen in question.

TSUBA: THEIR MATERIAL.—The earliest guards were made of iron; this metal was much used in later times also, especially by true warriors and in serious fights. Copper, various kinds of bronze, and

For examples of  
Shibuichi, see—  
Case I. (4) 1,  
(6) 47.

For examples of  
Shakudō, see—  
Case I. (1) 29, 35,  
36, 40, 42, 66.  
Case I. (4) 15,  
(6) 23, 35.  
Case III. (2) 19,  
(5) 6.

the two distinctively Japanese alloys, shibuichi and shakudō, as well as silver and even gold, were likewise employed as the material for tsuba, and also to a large extent in their ornamentation. Shibuichi (= one-fourth) should contain one-fourth silver and three-fourths copper, but often shows a higher percentage of silver, sometimes even 50 per cent., though sometimes much less; traces of gold and of lead are frequently present. Shakudō is an alloy of copper containing from 1.2 to 6 per cent. of gold; shakudō generally contains also 1 or 2 per cent. of silver and sometimes a little lead. All the varieties of shibuichi and shakudō present very much the appearance of ordinary copper until they have received a special treatment. This produces a patina upon the surface, and consists of pickling in a solution which is used at a boiling temperature. In this, shibuichi develops a surface-coating rich in silver and having various tints and tones of grey, while shakudō becomes of a rich bluish or violet black; in the latter case the patina, according to the analyses of Professor Roberts-Austen, seems to be a mixture of the suboxides of gold

For examples of  
Red Copper,  
see—  
Case I. (1) 21.  
Case III. (5) 1, 2, 4.

and copper with a little oxychloride of the latter metal. By the employment of another pickle, copper acquires a beautiful lobster red or reddish brown colour, due to the presence of a film of the suboxide of copper and not to any varnish or lacquer. The composition of four of the pickling liquids used by Japanese metal-workers to

produce variously coloured surfaces on alloys of copper was ascertained many years ago by the late J. G. Hochstätter Godfrey, a German metallurgist who worked for a time with Dr. John Percy. He presented to the School of Mines, in the year 1873, a set of 24 specimens of metals and alloys used by Japanese craftsmen, and along with these some particulars as to their composition and the ingredients of the pickling liquids employed to colour them. His figures, translated roughly into their English equivalents, are worth reproduction.

For copper, the bath was made of—

551 grains of crystallized sulphate of copper,  
 211 „ verdigris,  
 5 fluid drachms of vinegar,  
 1 gallon of water.

For a shibuichi, containing 32 per cent. of silver—

1,495 grains of crystallized sulphate of copper,  
 1,495 „ common salt,  
 1 gallon of water.

For a shakudō, with 2.9 per cent. of gold, and a shibuichi having 30 per cent. of silver—

427 grains of crystallized sulphate of copper,  
 85 „ verdigris,  
 141 „ common salt,  
 85 „ crystallized nitre,  
 227 „ flowers of sulphur,  
 1 gallon of vinegar.

For the remaining 19 alloys, which include many varieties of brass and bronze, and of shakudō and shibuichi, and of mixtures of the two last alloys, the pickling solution contains—

282 grains of crystallized sulphate of copper,  
 427 „ verdigris,  
 1 gallon of water.

It is to be noted that most of Mr. Hochstätter's figures for the components of the copper alloys, imply the presence in the copper employed of 2 or 3 per cent. of antimony; he does not mention arsenic or lead, which latter metal Professor Roberts-Austen has found frequently in his analyses of Japanese copper alloys.

The patina producible on copper alloys by means of these solutions, varies a good deal with slight variations in the constituents of the metals operated upon. The results obtained by the old Japanese craftsmen must have been to a great extent, and in very many cases, accidental, for the proportions of the various metals contained in some of their alloys are such as to show that the knowledge of the materials employed was very imperfect.

For examples of  
Sentoku, see—  
Case I. (1) 13, 15,  
18, 86, (6) 31,  
50.  
Case III. (1) 1, 28,  
30 to 33\*.  
Case III. (2) 24, (5)  
14.

While on the subject of copper-alloys, a few words may be added as to the yellow bronze known as *sentoku*, and the white bronze called *sawari*. Sentoku is reported by Professor Roberts-Austen to contain in 100 parts :—

For examples of  
Sawari, see—  
Case I. (1) 80, (6)  
11.

Copper	-	-	-	-	-	72.3
Zinc	-	-	-	-	-	13.1
Tin	-	-	-	-	-	8.1
†Lead	-	-	-	-	-	6.2
Other metals	-	-	-	-	-	0.3

It is soft and easy to work, and resembles brass rather than true bronze. It is worthy of remark that at the sale in Paris (1891) of the collection of the late Philippe Burty, no less a sum than 1,500 francs was obtained for a tsuba in sentoku, made by Yasuchika. Sawari (white copper or white bronze) is generally known as speculum metal, which contains about 24 to 29 per cent. of tin, the remainder being copper. It is very brittle and of a

§ *Analysis of Oriental Metal-Work*: H.M. Stationery Office, 1892.

† The ancient bronzes of classic and mediæval times often contained lead. Bronze, the *aes brundisium* of Pliny (from Brundisium, the modern Brindisi), is described as containing both lead and tin in a MS., now at Lucca, written between the years 768 and 814, and quoted by M. Berthelot in his *Chimie des Anciens*.

decided grey hue. It is let into cavities in the metallic base to be ornamented, not by hammering, but by fusion. It is singular that the same alloy, having almost precisely the same percentage composition, was in use for mirrors by the Phœnicians and the Romans.

A few words concerning the iron so often employed for tsuba (and indeed for other accessories of the sword, and for many ornamental and useful objects) may here be introduced. As no analyses of this metal were available at the time, the writer asked an expert metallurgical chemist, Mr. Arnold Philip, then (1889) of the Royal Engineering College, Cooper's Hill, to examine chemically three typical guards. Mr. Thomas Turner, of the Mason College, Birmingham, was so good as to determine their degree of hardness. The percentage results, with estimations of specific gravity, are given in this table:—

	i.	ii.	iii.
Carbon - - -	0.029	0.046	0.057
Silicon - - -	0.046	0.079	0.070
Phosphorus - - -	0.039	0.046	0.046
Sulphur - - -	0.003	0.006	0.004
Copper - - -	<i>trace</i>	<i>trace</i>	<i>trace</i>
Iron (by difference) -	99.883	99.823	99.823
Spec. gravity $\frac{15^{\circ}.6}{15^{\circ}.6}$ C. -	7.869	7.795	7.800
Hardness (T. Turner) -	19°	15°	18°

No. i. was a rough guard of the latter part of the 17th century ; No. ii. belonged to the 18th century ; No. iii. to the first half of the 19th. All show a remarkable purity of metal, particularly as regards freedom from sulphur, in which respect these Japanese irons excel all examples of Western origin. The specific gravity is high ; the hardness is low, No. ii. being comparable in this character with rolled platinum ; the hardness of No. i. is but that of fluor spar, while a good English razor-steel, referred to the same scale, has a



hardness of 60°. These iron guards can all be cut with a penknife; it is therefore a mistake to speak of them as if they were made of hard steel. The remarkable purity of the metal is attributable to the special ore and to the special fuel used in smelting it; the fuel was wood charcoal; the ore, magnetic oxide of iron. The reduction of the ore was conducted after what is known in Europe as the "Catalan" method, and on a small scale. The reduced metal obtained was repeatedly heated and hammered to remove the enclosed and admixed slag. When neither pierced nor encrusted it is highly sonorous, as shown by the guards of Umetada, Miōchin and Kinai. There exist, amongst tsuba, a good many specimens showing a wavy or stringy texture, arising from the welding and twisting together of two kinds of iron. The watered appearance thus produced is familiar to Europeans as characteristic of old Damascus blades. In some tsuba, the differing aspects of the two associated metals was further accentuated by means of treatment with an acid, whereby one of them became more deeply eroded or etched than the other. Illustrative examples of the various kinds of metal and of patina which have been described in the preceding pages will be found in Cases I., II. and III.

For examples,  
see—  
Case I. (1) 39,  
(5) 11.

For an example,  
see—  
Case III. (5) 8.

Case I. (6) 6.

Guards were occasionally made of bone, ivory, leather, wood, and papier maché—the three last-named materials being usually lacquered. Amongst the specimens contributed to the Exhibition by Mr. E. Gilbertson, there is a tortoise-shell tsuba, ornamented with gold lacquer.

TSUBA: THEIR DECORATION.—The chief processes employed in the ornamentation of guards and of the other sword accessories may be summarised thus:—

Hammer-marking.

Cold-punching.

Etching.

Chasing.



Saw- and file-cutting.

Flat inlaying with various metals, with mother-of-pearl,  
with lacquer.

Encrusting with various metals, and with other materials,  
such as ivory, agate, coral, and mother-of-pearl.

Associating together several metals so as to produce  
· stratified and mottled appearances.

Enamelling.

To these processes must be added the various methods in use by Japanese craftsmen to produce surface colorations and effects upon metals. These have been already described. One such process has however not been recorded hitherto, namely that by which a lustrous black coating of the magnetic oxide of iron was formed. This was produced by heating the iron object with a limited supply of air in the presence of water-vapour and of the products of the imperfect combustion of vegetable matter. The dark and glossy patina thus produced has generally resisted the destructive influence of moisture, so that after the lapse of a century or more the surface remains intact, as in many of the guards made by Kinai of Echizen.

See Case I. (1) 58.  
Case III. (5) 7.

It is not necessary to say much concerning those five processes of decoration which are included under the headings "hammer-marking," "cold-punching," "etching," "chasing," and "saw- and file-cutting." It may, however, be of some interest to note certain peculiarities in the use made by Japanese artificers of some of these methods. Thus the marks made by the blows of the hammer are not (as in European hammered work) usually arranged after a fashion of careless symmetry, but are grouped together and accentuated in a few places after what seems a quite capricious manner. In the same way the designs on the punch-marked guards are rarely impressed completely or distributed regularly. So if the punch happens to bear the design of a cherry-blossom,

some of the impressions will be shallow, some will be of the full depth, some will represent the whole figure, and some a part only. Although the use of acids for developing into unequal relief the twists and foldings of wrought iron was, as we have seen, not infrequently adopted, the etching of definite patterns by this method was rarely practised. A single example of irregularly etched bronze is shown in Case III. (5) 10. It should be remarked that nearly the whole of what appears to be engraved work on guards, kozuka, &c., is really accomplished, however fine the lines and however free the curves, by means of repeated blows with a fine chisel. The exceedingly narrow saw-cuts through the substance of some guards are noteworthy; they are often too fine to admit of the passage through them of a slip of ordinary writing paper. It is hard to understand how the hole for the first entrance of the saw could have been drilled, and how the perfection of the edges of the cut could have been maintained throughout the operations.

The several kinds of inlaying and encrusting met with on tsuba may be conveniently designated by the three Italian terms—

An example of  
flat inlay, or  
Intarsia, is—  
Case I. (1) 6;  
of Damaschina—  
Case I. (1) 40;  
of Azziminia—  
Case I. (1) 16.

Intarsia, Damaschina, Azziminia. The first of these expressions may be used to signify the method of *flat-inlaying*, by which a cavity of some depth excavated in the metallic base is filled by a piece of another metal hammered into place and subsequently ground flat. By damaschina is meant a process of incrustation in which the metallic sheet or foil is fixed in its place by being driven into a groove which has been cut in the metal to be decorated, and which follows the contour of the ornamental design; not only gold and silver and the several copper alloys before described, but even iron itself were treated by this method of damascening. The method of encrusting metals known as azziminia may, perhaps, be spoken of as *on-laying*. The surface to be decorated is made rough like a fine file or rasp, the rows of alternate furrows and ridges generally taking the form of cross-

hatchings. The leaf or foil of gold, or silver, is laid upon the prepared surface and fixed by percussion or friction. Another method of metallic in-laying was occasionally adopted for the decoration of iron guards by melting white bronze (*speculum-metal*) into the depressions which formed the ornamental design; the whole surface was then ground flat and polished. Two examples of this peculiar process are exhibited.

It will be necessary to devote some space to the consideration of that curious and thoroughly Japanese method of associating together two or more metals, which usually goes under the native name *mokume*, although this word is employed by Western writers on art-workmanship in a sense which is too comprehensive and does not exactly correspond to its true meaning—"wood-grain." Mokume may be better understood by assuming that we are dealing with a material more tractable than metal: clay may be taken for the purpose of illustration. Suppose that we have at our disposal three slabs of moist plastic clay, one of them being white, another grey, and the third red. We begin by rolling these slabs into sheets of a uniform thickness of  $\frac{1}{3}$  of an inch. We then unite them into a single piece of three layers, the white layer being at the top, the grey in the middle, and the red at the bottom. Now let us take a piece of wood into which have been inserted a number of oval-headed studs, varying in height from  $\frac{1}{2}$  to  $\frac{3}{4}$  of an inch. Press the composite clay slab down upon the studs, and cut off by means of a knife or fine wire the protuberances produced on the upper surface of the slab. The summits of the highest studs will be found to have brought up the red layer to the top so as to form the central portion of an oval pattern; this centre will be surrounded by an oval ring of grey, and this, again, by the general surface of white clay. The studs of smaller elevation than  $\frac{2}{3}$  of an inch will cause the protrusion of the layer of grey clay forming oval rings varying in breadth and surrounded by white. It is easy to see how the breadth of the red tracts and of

For examples, see small Case, between Cases VI. and XV.

the gray annuli may be modified, and how very many different shapes may be produced by varying the elevations and the contours of the studs. Now these picturesque mottlings the Japanese craftsmen obtained often in the way just described, but using sheets of variously coloured metals welded or soldered together. Sometimes they employed copper, shibuichi, and silver, sometimes they used two metals only, sometimes they added gold, sometimes shakudō. Occasionally they adopted the plan of cutting out grooves of different depths and shapes in the composite metallic plate and then flattening it by means of a hammer. Of the specimens called "mokume" in the collection, many are made of metals associated together in layers but not worked so as to represent the grain or figuring of wood.

See Case III. (5) Some examples show curved V-shaped grooves cut nearly half-way through the compound plate and alternate layers on their sloping sides: these imitate *guri* lacquer. One of the guards shown is a

See Case III. (5) notable example of fine workmanship of a rather different kind, the associated metals being let into a piece of bronze, and representing various chequered patterns which remind one of our own Tunbridge ware.

The method of decorating guards and other sword accessories by means of enamel remains to be noticed. The processes of cloisonné and champlevé were both employed. Translucid enamels on a gold ground, inlaid in iron, are stated to have been invented by Dōnin, of the Hirata family, about the year 1600; he died in 1646.

For Champlevé  
enamels, see—  
Case I. (1) 3, 37,  
(6) 9, 10.

See Case I. (1) 41. One specimen shown is a fine tsuba signed Hirata, and which may be safely attributed to Dōnin. The earliest champlevé enamels are usually of a clear or dull green colour, and rather rough in appearance. Somewhat later on appeared a kind of enamelled work in which much of the metallic groundwork of gilt bronze is shown, and in which the individual patches of enamel are often varied in hue so as to approximate in appearance to painted work. Those cloisonné enamels, in which the ground is wholly concealed

For Cloisonné  
enamels, see—  
Case I. (1) 41, (6)  
12, 13 to 18.  
Case III. (1) 9, 10,  
(2) 15



save for the cloisons, belong to the 18th century. The ground See Case I. (6) 12.  
 colour of these specimens is usually turquoise blue, and the designs  
 conventionalised flowers.

We have not attempted to describe those processes of  
 obtaining reliefs in metal which are comprised in the terms  
 repoussé and chasing. The latter method was carried to great  
 perfection, and extensively employed by the makers of sword  
 furniture. Sometimes the work called *intaglio-rilevato* is found  
 upon tsuba, kozuka, &c., and shows a singularly restrained beauty.  
 The outlines are in intaglio, the designs themselves in a relief so  
 low that its highest level does not extend beyond that of the general  
 surface of the object. An altogether exceptional method of  
 decoration is afforded by one of the tsuba in the Exhibition. It See Case I. (1) 65,  
 is covered with globules of silver irregularly scattered on a convex Case II. (8) 5, and  
 iron surface. This piece is the companion guard to one figured Case III. (2) 26.  
 by M. Gonse, and stated to be the work of Nobuiye, and to belong  
 to the early part of the 16th century. It is undoubtedly less  
 ancient by more than 200 years, having been made by Toshihiro,  
 a retainer of the Daimyō of Sakura, about 1746, or possibly a  
 little later. Mr. Gilbertson has a kozuka and four fuchi-kashira  
 similarly decorated. Small lumps of silver have been hammered  
 on to the roughened parts of the iron, and then the whole object  
 has been heated to the melting point of silver in a muffle. The  
 signature shows signs of having been subjected to the high  
 temperature required to effect the fusion of the silver.

TSUBA: THE DESIGNS AND SUBJECTS THEY BEAR OR THEIR  
 DECORATIVE MOTIVES.—These are innumerable, and it would be an  
 impossible task to describe them, unless we were prepared to give a  
 synopsis of the major part of the traditions, the wars, internal and  
 external, the folk-lore, the mythology, and the domestic manners  
 and customs of the Japanese. And the story would still remain  
 imperfect did it omit an account of the foreign elements and



influences in the development of the native art, together with many particulars as to the scenery, the fauna and flora of the country, and as to the immense variety of geometrical and highly conventionalised ornamental motives employed by Japanese artists in metal. All that is practicable on the present occasion is to refer visitors to the Exhibition to those books which are named in the Bibliographical Notes, especially to the privately printed Catalogue of Mr. E. Gilbertson's collection, to Mr. S. Bing's "Artistic Japan," Mr. M. B. Huish's "Art of Japan," and the works of Messrs. Anderson, Brinckmann and Gonse. On the subjects of Japanese Heraldry and Geometrical Ornaments, the numerous small and cheap native pattern-books may be usefully consulted. As to one class of decorative motives—those borrowed from the vegetable kingdom—it is by no means an easy matter to gather complete information from any of the works we have named, the precise identification of the many plants represented on the metal accessories of the sword not having attracted the attention it deserves. On this account a list is given (in an Appendix) of the systematic names of a number of plants which the amateur of tsuba, kozuka and fuchi-kashira, is not unlikely to encounter, and some of which are exceedingly common.

**TSUBA : THEIR STYLES AND CLASSIFICATION.**—The difficulty of arranging sword-guards in a really satisfactory manner is extreme. A few well established dates of famous swords and famous metal chasers are, it is true, available, but our "critical apparatus" is, after all, quite inadequate for the purposes of an exhaustive classification. We are frequently perplexed by serious discrepancies; reading in one place, for instance, that it was not until the end of the 15th century that the artistic sword-guard was introduced by Kaneiye, while the same expert tells us that no less than 300 years earlier the sword mounts of Yoshitsune were adorned with cranes and pine trees in gold. We are almost forced to conclude that the

ancient swords on which this statement rests, and which have survived to the present day, do not retain their original mounts, particularly as there are extant authentic examples by such great masters of the early 16th century as Nobuiye and Umetada, which are acknowledged by all authorities to mark a great advance in artistic merit over the works of their predecessors. But on the other hand, Mr. Gilbertson has a guard signed by the 1st Gorō (Yūjō), born 1440, died 1512, which is elaborately ornamented in gold and silver damascening on yellow bronze, and which must be deemed a highly developed piece of workmanship, if it be really of the time of Yūjō.

Those tsuba in the present Exhibition which can be assigned to a period antecedent to the 16th century, are certainly far from elaborate productions. Perhaps the oldest of them, considered by Mr. Hayashi as earlier than the 15th century, is a thin iron plate, pierced with many square openings, and showing some remains of inlays of bronze wire. Other early examples show scattered perforations in the shape of plum or cherry flowers, others belong to the group of skeleton guards, in which the parts left bear a very small proportion to those cut away. Of these early guards, some exhibiting what may be called the *chrysanthemoid* type, are characterised by representing, by their perforations, 16, 24, 32 or even as many as 64 florets of the chrysanthemum. To about the same period may be assigned those other early skeleton guards in which are reproduced certain badges. In the latter part of the 16th century we first meet with the remarkable guards made under the influence of the work of the Portuguese armourers, whom the Jesuits brought to Japan. This origin of the designs in pierced tendril or arabesque work quite detached and undercut in parts, suggested by Mr. E. Gilbertson, is amply borne out by the careful examination of many specimens executed in this curious style. In the early part of the 16th century bronze incrustations in a rough style were often applied to iron tsuba; flat inlays of silver, copper and bronze, in floral

See Case II. (9)  
1 and 3.

See Case II. (9)  
2, 5, 11.

For an example of  
these perforated  
guards, see—  
Case II. (9) 13.

and leafy forms, in iron were also in vogue at this time. Somewhat later, finer work in bronze inlaid in iron is found. Signatures very rarely occur, so far as we have observed, on the guards hitherto described in this account of early specimens, with the exception of a few examples belonging to the groups we have just named as encrusted with bronze or inlaid with that metal.

With the advent of the 17th century came a marked increase in the number of tsuba makers who signed their productions, and a greater prevalence of elaborate and finely finished work in the various alloys of copper. Several of the best-known of the Schools of sword-guard chasers arose in this century. Amongst these, the Nara and Hirata Schools, and those of Sōten, Yokoya, and Shōami may be named. In the first half of the next century the closely-allied Hamano and Ōmori Schools were founded, along with many others, distinguished in the majority of instances by an increased feeling for nature and the abandonment of academic thralldom. During the course of these two centuries (the 17th and 18th) members of the Gotō, Umetada and Miōchin families continued to sustain the honourable repute of their respective studios. Kinai, who worked in the latter part of the 17th century, and was allied to the Miōchin School, produced open-work guards of highly sonorous pure iron, which, in design and surface modelling, have not been excelled. The Gotō School degenerated greatly in the latter part of the 18th century, producing work, showy and elaborate indeed, but sadly lacking strength and vitality. However, in the beginning of the present century, one of the Gotōs, who had assumed the name Ichijō, produced some excellent work. Several fine tsuba bearing recent dates down to the year of the Restoration (1868) are exhibited. It must be remembered that in the 17th and 18th centuries there were produced, from time to time, reproductions of archaic designs and styles.

As Japanese experts do not agree as to the number and rank

of the Schools of tsuba makers, and as we have no complete data for assigning anything like the majority of these artists in metal to the forty or fifty Schools which have been named, it seems better to leave any systematic classification of tsuba makers unattempted for the present. That the task is a serious one may be gathered from the fact that in addition to the thousand or more of these artists who are represented by signed specimens in the private collections of England—Mr. Gilbertson has over 500 different signatures—there are probably at least as many workers whose productions were anonymous. We have contented ourselves with drawing up an alphabetical list of the names which occur on the select series of 260 guards which are shown in the Exhibition. Of a considerable number of the tsuba, as well as of a fine series of fuchi-kashira, sufficient descriptions are given in the Catalogue itself: it was found impracticable to describe the kozuka individually, through lack of space.

The examples of sword furniture shown afford an adequate expression of the metallurgical skill, the fertility in design, the ingenuity in adaptation, the certainty of hand, the originality, the boldness and the finish which are characteristic of the best Japanese craftsmen: in these little works of art they are really great. In their employment of variously-coloured metals they stand alone.

We ought to have mentioned before that the metal furnishings of a sword not infrequently correspond in design, or tell, in successive chapters, as it were, the several parts of a custom or a story. Sometimes we find one of the mon or badges of a feudal chief on the scabbard of his sword, another on the fuchi, and a third mon on the kashira: sometimes the same badge is scattered over every portion of the mountings.

A. H. CHURCH.









## LACQUER.

### I.

**A**LTHOUGH Japanese lacquer work has always been held in high estimation, until the latter half of the present century Europe had, in reality, no knowledge either of any perfect specimens, or of the amazing variety of styles of the more famous masters. It is very doubtful even whether among connoisseurs there was any clear idea as to the difference between Chinese and Japanese lacquer work. We can hardly be surprised that many people assumed, and still assume, that because the Japanese derived so many of their arts from China and Corea, lacquer working was among them. Rein, in his *Industries of Japan*, expresses his belief that the Japanese derived both the lacquer tree and the art of lacquering, from their western neighbours about the commencement of the 3rd century, or after their first expedition to Corea.

But the only evidence he brings in support of his opinion is a statement that the *Rhus vernicifera* (the lacquer tree) has not been found growing wild anywhere in Japan, and that the methods and utensils used there are precisely the same as those which have been used for centuries in China. It would have been much more to the purpose had he quoted some piece of Chinese lacquer as early in date as the best authenticated examples, undoubtedly of native work, existing in Japan, or even pieces of Chinese lacquer of more recent date, comparable with Japanese work. It is not easy to understand why the Japanese, readily admitting their obligations to China and Corea for their literature, painting, sculpture, pottery, &c.,

should put forward unfounded pretensions to this one art. It is true, as he says, that Japanese history before the Christian era is of doubtful authenticity as to many details, but is that of China any more trustworthy? A large portion of the marvellous legends accepted by Japanese annalists are of Chinese origin.

Japanese authors maintain that lacquer work is a native industry, developed and perfected by them, and although they admit their indebtedness to China for carved lacquer and some other varieties, they claim to have instructed the Chinese in the making of gold picture lacquer. For while, in that branch of the art, the Chinese have never exhibited any remarkable skill, the Japanese have from the outset improved on the style of that which they derived from China. And although the quality of the Chinese red lacquer, and the manual dexterity shown in its carving, can hardly be surpassed, the Japanese pieces are in most cases easily distinguished from the Chinese work by the absence of the dry, formal and inartistic style of treatment, which characterises the latter.

Unfortunately, the information available in connection with the history of lacquer work in any European language is very meagre. The section on lacquer in "Le Japon à l'Exposition de 1878," a Japanese official report, although often quoted, is very untrustworthy and incorrect. It is there stated that, in a *new* historical work, about B.C. 180, mention is made of lacquered furniture used in the palace. This would be highly important and very interesting if we could feel at all certain that any historical work, old or new, existed at that period, or even if we knew the title of the book referred to.

We are next told that, at the end of the year 380, the Sadaijin Shihei, in a work called *Engishiki*, speaks of gold lacquer and of red lacquer. But, in another section of the same volume, we find that the office and title of Sadaijin were not created until about 260 years later, in the reign of the Emperor Kōtoku (645-654).

We also find that the *Engishiki*, a work in fifty volumes, was written by Fujiwara Tadahira between 898 and 930, instead of by Shihei in 380. The author adds that, about the year 410, "eighty years later" (it is only 30) Minamoto no Juin speaks of gold lacquer and nashiji lacquer in a work called *Utsubo Monogatari*, and he quotes the *Genji Monogatari*, but makes the authoress, Murasaki Shikibu, live about 500 years before her real date, so that little use can be made of this work despite its official character.

A short work by a member of the Igarashi family, the celebrated lacquerers to the Shōguns, was translated for the Philadelphia Exhibition, but it contains little that throws any light on the subject beyond a description of the processes in lacquering.

The most copious source of information is still Mr. John J. Quin's paper in the "Transactions of the Asiatic Society of Japan," vol. 9.\* The statement that during the reign of the Emperor Kōan (B.C. 392-291), Mitsune no Sukune was made director of the lacquer department may be reasonably disputed, more especially as we find elsewhere that Prince O-usu (Yamato-dake), between 71 and 150, discovered the *Rhus vernicifera* growing wild, ordered lacquered goods to be made, and created Tokohiwa no Sukune, *nuri-be*, or director of lacquer work. Quin, however, states that the Emperor Kōtoku (645-654) altered the

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\* The substance of this paper was issued in 1882 as an Official Report, entitled "Report by H.M.'s Acting Consul at Hakodate, on the Lacquer Industry of Japan." This document is dated 13th January, 1882. It was accompanied by a long series of specimens illustrating the materials, the apparatus, and the processes employed by Japanese Lacquerers. There are also in Mr. Quin's collection a few examples of old lacquer ranging in age from 50 to 130 years, as well as a number of specimens exhibiting the sequence of the numerous stages through which a single piece of the ware has to pass before it can be regarded as completely finished. For the last eleven years the entire collection has been exhibited in Museum No. I. in the Royal Gardens at Kew.

title of the director created by Kōan to *urushi-be no muraji*, having the same signification.

Although these statements are very vague, and somewhat contradictory, it can hardly be doubted that art lacquer work in Japan dates from a very early period. In the temple of Tōdaiji, at Nara, there are two lacquer boxes for containing the sacred writings, undoubtedly of Japanese make, and attributed to the 3rd century of our era. The earliest authenticated examples of Japanese lacquer are those preserved in the Shōsō-in, belonging to Tōdaiji, at Nara, one being the *Kesa-bako*, or scarf box, of Shōtoku Taishi, who died in 621; the other, the scabbard of a sword, which belonged to the Emperor Shōmu (724-748), it being quite certain that these are of Japanese make. There seems to be no example, no record even, of any art lacquer of that age in China, and this is a strong argument in favour of the art being of Japanese origin.

It is curious that Quin describes the *Kesa-bako* as being of gold lacquer, and the scabbard as having figures of birds, animals, flowers and plants, in angular gold dust on a black lacquer ground, while Rein says that both are of simple black lacquer. Now, both these men wrote in Japan itself, both held official positions, and both were making a special study of lacquer; and yet their descriptions are utterly irreconcilable.

Red lacquer seems to have been known as early as the time of the Emperor Temmu (673-686), for it is recorded that a workman made a set of shelves of red lacquer for him. Under the Emperor Mommu (697-707) there were twenty official lacquerers, who were bound to sign all articles made by them, and Quin says that the government prohibited the making of lacquer except by those workmen. Probably that prohibition only extended to certain articles. He also says, that in the reign of the Emperor Shōmu (724-748), five different coloured lacquers were used, as well as inlaying with mother-of-pearl. Gold, silver, copper and leather



were also lacquered, and powdered gold mixed with lacquer was applied ; this, he adds, was the origin of *makiye*, or picture lacquer.

In the *Genji Monogatari*, written about 980, the authoress, Murasaki Shikibu, speaks of a "new kind of lacquer incrustated with mother-of-pearl," but we have seen that it is stated to have been so employed 240 years earlier, in the reign of the Emperor Shōmu. It was apparently in the reign of the Emperor Kwazan, about 985, that the *makiye*, or picture lacquer, with landscapes, figures and animals in gold, was produced, and it was then that the *okiguchi*, or bordering, of silver, tin, or lead, was added to the articles made for him. Gold lacquer was largely employed at that period, even sword scabbards being decorated with it.

During the reign of the Emperor Konoye (1142-1156), inlaying of coloured glass, as well as of mother-of-pearl, seems to have been used, and the *nashiji*, or aventurine lacquer, was very rich in gold, a specimen quoted in the *Kōgei Shiryō* having from 28 to 69 pennyweights of gold to the square foot.

During the reign of the Emperor Takakura (1169-1180), gold lacquering was profusely used, very excellent work being produced during the latter part of the 12th century. In the temple of Itsukushima there is a box of black lacquer with cranes and pine branches in gold, of very fine workmanship and style; it held the dress of the child Emperor Antoku, who was drowned at the battle of Dan-no-ura in 1185. In the temple of Hachiman, Kamakura, also, there are several pieces of lacquer dating from the end of the 12th to the beginning of the 14th centuries, remarkable for their good taste and quality, among them, a *suzuri-bako*, or writing box, of *nashiji*, with chrysanthemums by a fence, in gold; this subject, with or without birds and butterflies, seems to have been a favourite decoration of that period.

When the Bakufu, or government by the Shōguns, was established, after 1185, they made Kamakura their capital, and

encouraged lacquerers to settle there, Kiōto, the residence of the Emperor, having hitherto been the head-quarters of the art. But the lacquer of Kamakura never reached the same pitch of excellence as that of Kiōto. During the stormy period which marked the rule of the Hōjō family, between 1199 and 1333, the lacquer industry seems to have languished, but the art received a fresh impulse when the Ashikaga Shōguns came into power in 1335. It was about the middle of the 14th century that the *taka-makiye*, or raised gold lacquer, seems to have been introduced, although Kurokawa Mayori looks upon its origin as being rather the thick powdering with gold, used some hundreds of years earlier.

Under the eighth Ashikaga Shōgun, Yoshimasa (1449-1471), landscapes, figures, flowers, &c., in *taka-makiye*, as well as in *hira-makiye*, or flat gold lacquer, were largely introduced. Yoshimasa also ordered lacquerers, among whom Kōami Michinaga, Michikiyo and Igarashi distinguished themselves, to make letter-boxes specially for him of *nashiji-hita-makiye*, that is, with aventurine ground carried over the whole surface. It was this second artist who made the objects by order of the Shōgun for the Emperor Go-tsuchimikado on his accession. It was in that Emperor's reign (1465-1500) that Monnyū, a lacquerer, made *tsuishu* and *tsuikoku*, carved red and carved black lacquers, after Chinese examples, and in the preceding reign (Go-hanazono, 1428-1464) that the Japanese lacquerers taught the Chinese the art of making gold picture lacquer.

From this period to the time of the Tokugawa Shōguns in 1603, lacquer working seems to have declined, for they were troublous years, but the long peace which followed the accession of Iyeyasu to power favoured the revival of the arts.

Among the celebrated works of the 17th century is the memorial shrine of the Shōgun Hidetada, at the temple Zōjōji, in the Shiba public gardens, and magnificent pieces of furniture

made for the Shōgun Iyemitsu (1623-1649) by Kōami Nagashige, which are represented in the 8th number of the *Kokkwa*, a Japanese Art Journal published at Tōkiō. But it was at the end of the 17th and at the beginning of the 18th century that lacquer working is considered to have reached its greatest perfection. The lacquer ware of that period is known as Jōken-in Jidai, Jōken-in being the posthumous name of the Shōgun Tokugawa Tsunayoshi (1681-1708).

The earliest name of a lacquerer that we find recorded is that of Kiyohara Norisuye, about 1169, and about 1429 the Igarashi and Kōami families appear as Court lacquerers, retaining that position for a very considerable period. But their names and works are known to few Europeans, the first names familiar to us being those of Kajikawa Hikobei, the master of Kajikawa Kiujirō, about 1637, and of Hon-ami Kōyetsu (1558-1637). The general use of inrōs Case IX., 35. as a part of the costume, opened a new field to lacquerers, and it is on those beautiful specimens of their art that signatures are most frequent. Kōyetsu seldom signed inrōs, and specimens of his work are rare in Europe. His pupil, Tsuchida Sōyetsu, is, however, better and more favourably known to us, his inrōs being Case IX., 36-39. frequently signed. The black lacquer of Sōyetsu has in many cases acquired a deep, rich brown tone by age, the black having probably been originally due to acetate of iron, while that of Kōami and Kajikawa preserves its intense velvety colour unchanged. There is a long and brilliant list of these inrō makers, many of whom also made larger pieces of lacquer, which were, however, more rarely signed. There was no falling off in the quality of the work until well into the 19th century, more especially as regards small pieces. These were equal to the best work of the best period, for the artists profited by the advance in pictorial art, emancipating themselves to a great extent from the more objectionable features of the ancient Chinese school, while retaining its best qualities.

The following are some of the more familiar names of lacquerers, extracted from the Kōgei Shiryō, the Shōken Kishō, &c., omitting those less known. The first, and best known name, is that of Kajikawa Kiujirō, about 1680, the founder of the Kajikawa family of lacquerers, which stretched into the 19th century. He was a pupil of Kajikawa Hikobei, and was noted for the high finish of his work, and for his *gyōbu* and *nashiji* lacquers, the rich effect of which in the linings of his inrōs are familiar to all collectors. But although we find the signatures of several Kajikawas, Hidetaka, Hisataka, Hōgetsu, Takafusa, Tsunesada, &c., upon inrōs, none of these names is to be found in the lists quoted above.

Case XI., 1-9.

The next prominent name is that of Koma Kiuhaku. He is regarded as the founder of the Koma family of lacquerers, although Koma Kiui, who died in 1633, was lacquerer to the Court. Koma Kiuhaku, who died in 1715, is, as are also his successors, chiefly known to us by his inrōs, perfect specimens of lacquer, and in a great variety of styles. The Koma family frequently used gold, red, or plain black for the linings of their inrōs instead of *nashiji*, a fashion adopted by many of their followers.

Case XI., 16, 17.

Koma Kiuzō, afterwards called Kiuhaku, died in 1715, and his son, Koma Kiuzō the second, who also took the name of Kiuhaku, died in 1733. A third Kiuzō, also taking the name of Kiuhaku, died in 1794, all three being Court lacquerers, as were others of the Koma family. Koma Kioriu, according to one account, was the adopted son of Koma Kiuhaku, but Zeshin, in his genealogy of the Komas, says that he was a pupil of Koma Kiuzō, the fifth Koma, who took afterwards the name Kiuhaku, and this is doubtless the correct statement. His original name was Kimura Shichiyemon, and his master, Kiuhaku, allowed him to assume the name of Koma.

Case XI., 19, 20.

Koma Kwansai, whose works are well known and highly esteemed, was a pupil of Kioriu, and like him was not a Koma by



## Special Exhibitions held at the Burlington Fine Arts Club.

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| <p>1868 { Engravings by Marc Antonio Raimondi.<br/>Oriental Porcelain.</p> <p>1869 { Engravings by Albert Dürer and Lucas van<br/>Leyden.<br/>Oriental Art and Manufactures.</p> <p>1870 { Original Drawings by Raphael Sanzio and<br/>Michel Angelo Buonarroti.</p> <p>1871 { Pictures by Old Masters.<br/>Drawings in Water Colours by deceased English<br/>Artists, born anterior to 1800.</p> <p>1872 { Turner's Liber Studiorum.<br/>Drawings and Etchings by Claude.<br/>Drawings by William Müller.<br/>Pictures by George Mason, A.R.A.</p> <p>1873 { English and Continental Porcelain.<br/>Drawings and Sketches by David Cox and<br/>Peter de Wint.</p> <p>1874 Illuminated Manuscripts.</p> <p>1875 { Selection from the work of Wenceslaus Hollar.<br/>The works of Thomas Girtin.<br/>Japanese Lacquer Ware.</p> <p>1876 { Artistic Painted Glass.<br/>The works of William Blake.</p> <p>1877 { The Etched Work of Rembrandt.<br/>The works of Hans Sebald Beham and Barthel<br/>Beham.</p> <p>1878 { Collected works of John Samuel Raven.<br/>Drawings by Dutch Masters.<br/>Japanese and Chinese Works of Art.</p> <p>1879 { Bronzes and Ivories of European Origin.<br/>Selection from the work of Charles Méryon.</p> | <p>1880 { Drawings in Water Colours by deceased English<br/>Artists, born subsequent to 1800.</p> <p>1881 Engravings in Mezzotinto.</p> <p>1882 { Woodcuts of the German School of the Fif-<br/>teenth and Sixteenth Centuries.</p> <p>1883 { Pictures and Drawings by Dante Gabriel<br/>Rossetti.<br/>Etchings by Renier Zeeman and Karel Du<br/>Jardin.</p> <p>1884 { Drawings of Architectural Subjects by deceased<br/>British Artists.</p> <p>1885 Persian and Arab Art.</p> <p>1886 { The works of James McArdell.<br/>Some of Turner's Liber Studiorum Plates.<br/>Illuminations from French MSS.</p> <p>1887 Hispano-Moresque and Majolica Pottery.</p> <p>1888 { Japanese Engraving.<br/>Greek Ceramic Art.<br/>Drawings by John Sell Cotman.</p> <p>1889 Portrait Miniatures.</p> <p>1890 Drawings by Spencer Vincent.</p> <p>1891 { French Revival of Etching.<br/>Bookbindings.</p> <p>1892 { Pictures by Masters of the Netherlandish and<br/>allied Schools of the XV. and early XVI.<br/>Centuries.</p> <p>1893 The work of Luca Signorelli and his School.</p> |
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*N.B.—Surplus Copies of the Catalogues of the above Exhibitions, with a few exceptions, still remain (including some Illustrated Editions), and may be obtained, by Members of the Club only, at prices which can be ascertained on application to the Secretary, Mr. John Beavan.*



birth, his original name being Sakanouchi Jūbei. Koma Kioriu allowed him to take the name of Koma, and he it was who revived the renown and the great traditions of the Koma family, which had fallen somewhat into abeyance. Besides being an eminent lacquerer, he was a writer of comic poems, and died in 1835. The eldest son of Koma Kwansai, who bore the same name as his father, and who died in 1792, was also called originally Sakanouchi Jūbei. The second son, Koma Bunsai, was a very skilful lacquerer and Case XI., 21, 22. inrō maker. His black lacquer, both carved and plain, was very fine, and he made a clever imitation of shippō (cloisonné enamel) on black lacquer. Besides Koma Kwansai, there were two other pupils of Koma Kioriu, Ōmura Gyokuzan, who died about 1789, and Nomura Kyūho, an inrō maker, who succeeded Nomura Kyūkei, at Yedo, about the same year; the brother of Kyūkei was Nomura Chohei.

Besides those mentioned above, there are other members of the Koma family whose signatures we find on inrōs, but not in Zeshin's genealogy. Among them are Yasumasa and Yasutada,\* both men of the 19th century, the latter especially having executed Case XI., 11-15. very remarkable work in togidashi.

Ogata Kōrin, who died in 1716, holds a very prominent Case IX., 49, 50. position among the lacquerers of the 17th-18th centuries, as much, perhaps, on account of the originality and eccentricity of his style, as for the intrinsic merit of his work. Carrying, sometimes, his impressionism so near the verge of caricature that it is difficult to guess what object he really intends to represent, no one would suppose that he was in reality an admirable artist, had they not seen his drawings. His gold lacquer is deservedly famous for the beauty of its tone, the gold powder being mixed with lacquer and painted on. But we frequently find in his gold grounds minute

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\* One or more inrōs in the Case XI., signed Koma Yasutada, would seem to point to an artist of that name, living in the 18th century—see especially No. 43.

specks of metallic gold, and although this has been cited as a mode of distinguishing his work, that is an error, for we find exactly the same character in some of the gold grounds of the Komas, of Nagata Yūji, his professed imitator, about the middle of the 18th century, and of other followers of Kōrin's style. His mode of inlaying thick pieces of mother-of-pearl, lead, or pewter, projecting considerably above the surface of the lacquer, is very characteristic of his style. He also frequently cut the pieces of mother-of-pearl into the shape of the object represented, instead of forming it out of small pieces placed vertically side by side, as was the practice in the 17th and 18th centuries.

Case X., 2-6.

Case XIII., 54,  
also

Tray and plaque  
on wall.

Ritsuō, or Ogawa Haritsu (1663-1747), was not only a lacquerer, but a carver, painter and potter, studying the two latter arts under Kōrin and his brother Kenzan, and introducing them all at times into his work with great skill and effect. His productions are very characteristic of his extraordinary life, full of eccentricities and of disregard for all customary ideas and habits. His pieces are very commonly signed Kwan, one of his names, on a small plaque of pottery, and are held in high estimation. Having no son, he was succeeded by his pupil Hanzan, a very skilful inrō maker, whose work is often incrustated with porcelain and mother-of-pearl shells and fishes. We generally find his inrōs with black linings, the risers decorated with *chinkin-bori* (engraving filled in with gold). He was called Ume-no-ki Hanzan (Hanzan of the plum tree,) from a plum tree in his garden at Asakusa, Yedo. Kyozan was a pupil of Hanzan, following to a great extent the style of Ritsuō; his proper name was Sakai Chūbei.

Case XII., 13-19.

Shiomi Kohei Masanari (sometimes read Masazane), about 1687, is well-known for his inrōs in *togidashi*. The second Shiomi was the son of a Harumasa and was called Kohei Masanari according to the *Shōken Kishō*, but in the *Makiye Daizen* and elsewhere he is called Shiomi Kohei Tomoharu. The works of



both the Shiomis are very similar in character, and apparently have the same signatures.

Yamamoto Shunshō appears to be the first of an eminent and well-known family of lacquerers; he was born in 1609 and died in 1682, being followed by Yamamoto Tsuneteru (or Jōshō), who flourished about 1688-1703. Kashiwagi Tomosuke Harutsugu, formerly Shunshō Hachizayemon (1702-1770), was also a member Case X., 38-40(?). of the family, but the most famous was Shunshō Jirobei, born in 1734. Shunshō Matashirō, who died in 1831, aged 58, worked in the same style as Jirobei, and both of them made inrōs, but we rarely find the signatures of the Shunshōs on inrōs, so that it is difficult to decide which members of the family made them. Their *togidashi* work is especially fine.

Yamada Jōka was an eminent inrō maker of the latter half Case XII., 22-25. of the 18th century, and Kwanshōsai Tōyō, another and still more eminent one. He sometimes signed Kwanshōsai, at others Case XII., 34-40. Tōyō or Tōyōsai, and occasionally Kwanshōsai Tōyō; he was also called Genroku, and worked about 1763. Hara Yōyūsai, Case XII., 27. another very skilful inrō maker and lacquerer, worked at the beginning of the present century, and one of the most familiar names among the lacquerers of that period is Shōkwasai. He Case XII., 55-57. belongs to the Kajikawa school of lacquerers, and, like his contemporary Kajikawas, worked frequently in conjunction with Shibayama. Although the incrustation of lacquer was no new thing, a great impulse was given to it by the appearance of Shibayama (Dōshō). In inrōs with figure subjects in *taka-makiye*, Case XX. B., it became the fashion to introduce faces, feet and hands of carved 33-37. ivory or metal, and these small heads by Shibayama are often admirable in expression and execution. Clever incrustations in metal of figure subjects belong to the same period, and have been continued through the century. But incrustation with various Case XX. B., 20. substances has been one of the characteristic features of late

19th century lacquer work. It is impossible to deny the surprising minuteness of detail, and the ingenuity exhibited by the practitioners of this art, or, indeed, the beauty and rich effect of some of their work. But it has been so generally recognised as belonging rather to an exhibition of great mechanical skill than to art, that the pieces are rarely, if ever, signed, and it has become, to a certain extent, a manufacture. In most of these works the lacquerer holds a very secondary position.

Komin is another of the earlier 19th century lacquerers, and his pupil, Ogawa Shōmin, was famous for his imitation of the work of the old masters; but perhaps the most remarkable lacquerer of the present century was Shibata Zeshin, who died in 1891. Highly accomplished in every branch of his art, he adapted the style of every eminent master to his own ideas, and produced work worthy of being placed beside that of the most famous men. He was a pupil of Koma Kwansai, and one of his pupils, Ikeda Taishin, is still living.

Case I. (6), 5.  
Case XII., 63, 64.  
Case XVII., 19, 20.  
Case XX. B., 24.  
Two plaques on wall.

As the 19th century advanced, fine lacquer work was produced more and more rarely, the art reaching perhaps its lowest level about the time of the opening of the ports and the appearance of lacquer work at the European exhibitions. A demand for Japanese lacquer was suddenly created, and a vast amount was made to supply the demand. As has been already observed, an essential ingredient in the making of good lacquer is time, an element necessarily overlooked in this system of manufacture for commercial purposes. The evil effect soon became manifest, for as the knowledge of fine lacquer spread in the West, and examples of the old work found their way to the hands of collectors, this inferior modern ware was discredited, and the idea became, and still is, prevalent, that good modern lacquer was an impossible thing. Men like Zeshin demonstrated the error of that opinion, and efforts were, and are made, to revive the production of good lacquer, although, as a rule, it still leaves much to be desired.

The inferiority of much of the 19th century lacquer is most easily recognised by its relative softness and by its gold grounds. In the old work these have the appearance of a surface of metal, uniform in tone and texture, while the modern work will be found most frequently with a clouded or mottled surface. This arises sometimes from employing gold powder of an inferior quality, but very often is the result of a hasty and imperfect preparation of the underlying basis.

This preparatory ground is referred to hereafter, and is of the greatest importance to the success of the work. It is usually done by a special class of workmen, but in small pieces, inros, perfume boxes, &c., the artist frequently executed the work himself, or it was done in his own workshop or under his eyes, and therefore never unduly hastened. It is very useful to compare the old and new gold lacquer work, age, however, improving the tone of the former, the effect of the old gold picture lacquer being remarkably rich and satisfying.

In the eyes of the Japanese aristocracy and amateurs, fine black lacquer was always held in very high esteem, either quite plain, or sparingly decorated with gold. Certain styles of black lacquer are, in fact, popularly known in Europe as *dainyō* lacquer, and few persons are insensible to the charm of handling a fine piece of black lacquer, while, to the eye, the rich velvety tone is equally attractive.

The use of colour in picture lacquer, of *togidashi* work particularly, was brought to the highest perfection in the 18th and 19th centuries, and we find, in the work of the Shunshōs, the Komas, and others of those schools, a thin film of exceedingly fine gold or other metallic powder dusted over the finished painting Case XI., 8. so skilfully that, seen by oblique light, the whole surface appears Case XII., 32. to be of metal, almost or quite devoid of colour, while, if looked at by reflected light, or with the object between the eye and the

Case XI., 1, 2. source of light, the colours come out with great brilliancy. Among these colours is a red, originating, it is said, with the Komas, of peculiar richness, due, as is reported, to the admixture of a preparation of gold with the vermillion. We find a similar process used in connection with the *taka-makiye* work, or raised lacquer, where a flower or bird, apparently of gold, proves to be coloured when examined in another light.

The adoption of designs by the modern realistic painters gave a great impulse to the *togidashi* style of lacquering, especially to that into which colour enters largely, although we sometimes find, in Shunshō's work for example, *togidashi* landscape executed in gold and brown only, a style which has also been followed with excellent effect by some of the Koma school.

Case XX. B, 59, 60. Another clever variation of lacquer work, chiefly employed on inrōs, is that of making an Indian ink drawing, or a perfect imitation of it, on a gold ground. Tōyō and others have produced very striking examples of this work. An equally clever effect, due, Plaques between Cases XVI. and XVII. it is said, to the employment of very finely powdered charcoal, is produced by leaving a design unpolished, visible on the highly polished black ground. To show this, the subject selected is most frequently the Dream of Rosei, where the dream is represented most effectively matt, on a polished black background. The peculiarity of this work is that it is clearly not a dull substance applied to a polished surface, but more like a depolishing, a process which, from the minuteness of the details, appears to be impossible. There is another, and very unsatisfactory, style of lacquering, an outcome of the Tsugaru lacquer, in which lacquer is inlaid on lacquer of various colours. It is done by graving out the pattern on the coloured ground, filling in the cavity with lacquer of the desired colour, and then rubbing it down until the pattern comes out sharp and clear.

Case XI., 13.



## II.

Lacquer differs essentially from our European varnishes, which are composed of gum resins dissolved in a medium, evaporating easily, and leaving a solid transparent film. It is the sap of the *Rhus vernicifera*, a species of sumach, and incisions are made in the stems of the trees at certain periods of the year, from which the sap exudes. The *urushi* "lacquer," so gathered, is called *ki-urushi*, while another kind, called *seslime urushi* or *yeda urushi*, "branch lacquer," is obtained from detached branches by a different process. These two lacquers vary greatly in character, the *seslime* requiring about twenty days to dry and harden, but being very hard when once dry, while the *ki-urushi* dries in twenty or thirty hours. *Seshime* is consequently rarely used in the present day, except mixed with other lacquers. There is also a considerable difference in the lacquers derived from the various provinces, that of Yoshino, for instance, being very transparent and drying quickly.

Crude lacquer is a greyish viscous liquid of a creamy consistence, and is strained through linen in order to separate foreign matter with which it has become mixed in collecting, and it is then exposed in shallow wooden vessels, and frequently stirred to promote the evaporation of a portion of the water it contains. The vessels are inclined, so as to allow a broad thin stream to run down, exposing a larger surface to the air, and during this process the lacquer becomes of a dark brown. One remarkable property of the *urushi* is that, if exposed to the sun for a few days, it becomes black, although translucent in thin layers, and if used will not dry, even if kept for a month in the drying cupboard. But if water be mixed with it, it resumes its creamy colour, although somewhat darker, and if the operation of stirring and evaporating be then applied, it again becomes black and behaves like the ordinary lacquer.

Yoshino lacquer, according to Korschfeldt, is composed of—

Urushic acid	-	-	-	-	-	85.15
Gum, similar to gum Arabic	-	-	-	-	-	3.15
A nitrogenous substance	-	-	-	-	-	2.28
Water	-	-	-	-	-	9.42
						<hr/>
						100.00
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One singular result of its chemical composition is that, except with difficulty, it will only dry and harden in a damp atmosphere, and within a certain range of temperature, *i.e.*, between 80° and 68° Fahr., while near the freezing point it will not harden at all. All lacquer work is therefore placed to dry in wooden cupboards, kept damp by wetting the shelves with water. There are, however, additions made to the lacquer which hasten the drying and extend the range of working temperature, but the quality of the lacquering suffers thereby, and good lacquer work cannot be so produced. In fact, all the hard and fine old work, all really high class and durable lacquer, is the result of time as well as of skill and of patient labour; none of the processes can be hastened without detriment, and hence the great difference between old and modern lacquer. It is not so much that the modern workman is less skilful than his predecessors, in fact, he has materials and appliances at command enabling him to produce works even more striking than those of the old masters; but the exigences of commerce do not allow him to give the requisite time to it, the work would be too costly. He therefore resorts to various modes of rendering the lacquer more easy to work, by the addition of camphor or perilla oil (from *Perilla ocymoides*), the consequence being that the beauty of the finished work soon diminishes. Experts readily recognise modern lacquer by the smell, and the manufacturers practice various methods of getting rid of it.

In first class lacquer work the lacquer is applied by means of cotton, in the thinnest possible films in most cases, and is partly

wiped off with soft paper. As a general rule, the lacquer is not applied as a varnish to produce a glossy surface, the high polish being the result of friction with the hand, dressed with a powder of calcined deer's horn and a small quantity of oil. The process of lacquering has been often described at length, and notably by Quin and Rein; but all these descriptions are to some extent misleading as regards the early stages, and confusing as regards the more delicate processes, that of *togidashi* for instance. Rein does not even attempt to describe it, and almost all that we can understand from other descriptions is, that the gradations of tone are produced by the greater or less thickness of lacquer over the gold or colour, and that the work has to be rubbed down until the proper effect of brightness of gold or colour is reached. We can easily understand that where the films are so excessively thin, the smallest excess of rubbing destroys the work or produces an uneven tint. It is commonly known in Europe as "rubbed lacquer," a translation of *togidashi-makiye*, and its effect is that of fine pastel work.

In the production of a piece of plain black lacquer of the first class, or of a piece destined to be ornamented, Quin describes thirty-three separate processes, twelve of which are applications of thin coats of lacquer, requiring the object to be placed in the cupboard to dry and harden nineteen times, for periods varying from twelve hours to three days. At most of the stages of preparation the surface has to be gone over with charcoal or whetstone, solid or in powder, and finished as truly and perfectly as if it were the final operation. If the piece were worked at continuously it would require twenty-two days as a minimum for completion.

When the article has to be decorated in gold or colour the amount of time expended on such decoration varies of course *ad infinitum*. And it is well to bear in mind that even in the *hira-makiye*, or flat gold picture lacquer, the design is not painted

on in gold but in lacquer, and on the lines so made gold powder of the requisite fineness is dusted from a small tube, the end of which is covered with a woven material through which the powder can pass. In the case of a flat gold ground, the process is usually the same: it is not covered with gold leaf, but is produced by dusting gold powder on to wet lacquer, a process repeated several times until the requisite thickness is obtained. For particular tones or effects, we sometimes find the ground painted on with gold mixed with lacquer, and this is also done in the case of coloured grounds, but in others the colour is dusted on, like the gold.

We frequently find small quadrangular pieces of gold foil of various shapes and dimensions applied to the gold surfaces, especially where rocks or clouds are represented. This is called by Quin and Rein, *Gyōbu nashiji*, and described as the invention of Gyōbu Tarō, a lacquerer of the beginning of the 18th century.\* These pieces of foil are laid on one by one with the greatest regularity, sometimes covering considerable surfaces. The work is called by some, *kirikane* work, the pieces of gold being called *kirikane*, or *kirame*, or *ishime*, stone-work. Other kinds have the pieces of gold of irregular outline, and not placed in regular order, all these varieties having their special names.

Case XV., 11.

Case XI., 39.

The *nashiji*, or aventurine grounds, have powdered gold of coarser texture dusted on to them, which, when dry, is covered with lacquer, the process being repeated according to the quality of the work. For common work, silver, or tin powder is used instead of gold, the final coat of lacquer being coloured with gamboge, or dragon's blood, to produce the effect of gold dust. *Nashiji* was frequently employed, either quite plain or decorated, especially for paper boxes, &c., in old lacquer work, and was

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\* This kind of gold inlay is certainly found in earlier pieces. It may have been some modification that was first employed by Gyōbu Tarō.



very hard, rich and durable. It is generally used for the linings and bottoms of boxes, inros, &c.

The descriptions of the preliminary processes are misleading, because they leave the impression on anyone who has not investigated the matter, that they are alike for all objects. But they vary greatly, according to the methods and ideas of the individual workman, and the character or quality of the object. Large pieces will have their wooden bases covered with woven material, followed by coats of *jinoko* or *tonoko*, finely powdered burnt clay or pottery, mixed with lacquer. Smaller pieces will merely have a covering of paper, and modifications of the *jinoko* and *tonoko*, the object being to prevent any sap of the wood reaching the lacquer. Inros and sword scabbards will have special preparations, and so on. The woods employed for lacquer ware are somewhat numerous, but for the finer work, and for small pieces, Hinoki (*Chamæcyparis obtusa*) and Kiri (*Paulownia imperialis*) are chiefly used. Sword scabbards are always made of Hō-no-ki (*Magnolia hypoleuca*) and scabbard lacquering was a special branch of the art. Lacquering on metal is a totally different process, and has been much employed Case I. (6), 4, 5. in modern times on vases and other objects in iron, to which it Case XVII., 18 gives a rich brown surface. The metal being smoothed and and 21. polished, it receives a coating of lacquer, and is then heated over a charcoal fire until it gives off no smoke; but the metal must not be made red hot, otherwise it burns the lacquer and reduces it to an ash. The surface is smoothed with charcoal, and the operation repeated three or four times until the requisite thickness is attained. Any ornamentation or colouring of the surface is performed in the same way as on wood, except that the lacquer is roasted instead of being dried in a damp cupboard. This lacquering on metal is very adherent, hard and durable.

Besides the many varieties used by the sword-sheath lacquerer, there are about a hundred employed for various purposes, or made in

different districts, some differing but slightly from others. It will be sufficient to name a few of the principal ones only, those in fact of which the distinctive characters are the most easily recognised.

Aogai-nuri (*nuri* refers to lacquered ware, *urushi* to the crude lacquer). This is of various kinds; in one, much used for scabbards, coarsely powdered haliotis shell is sifted on, lacquered over and rubbed down, as in making nashiji. Another style has flakes of shell cut to the form of the object represented and fastened to the lacquer when wet. It is then covered over with lacquer, and rubbed down until the design, the surface being usually engraved, reappears. But the most important description is made by cutting out segmentary forms in the shell with a sharp knife or chisel, and attaching them to the lacquer. It is in reality a shell mosaic, diapers of the most elaborate kind being produced with astonishing accuracy, as well as flowers, landscapes and animals. It is a work involving, as a rule, much patience and skill in lieu of art, but one celebrated inrō maker, Chōbei, was known, from his skilful employment of this style, as Aogai Chōbei.

Chinkin-bori (*bori*, engraving or carving). In this, the design is engraved on the plain surface of the lacquer, and the lines are accentuated with gold. In competent hands the effect is excellent, like a fine etching printed in gold. It is of Chinese origin and was introduced at an early period, the work being frequently executed, it is said, with a rat's tooth to preserve an equality in the strength of the lines, a steel point blunting too rapidly. Towards the end of the 18th century Ninomiya Tōtei was a celebrated worker in this style, and the risers of the inrōs by Hanzan and others are frequently decorated in *chinkin-bori*.

Guri lacquer. This is also of Chinese origin, and was introduced into Japan, it is said, by Yōsei about 1660, together with *tsuishu* and *tsuikoku*, carved red and black lacquers, whence he was called Tsuishu Yōsei. It differs, however, from those lacquers

Case XX. B., 41.

Case IX., 28-33.

Case XVIII., 41,  
42, 45, 46.

Case X., 13.

Case XVIII., 2.

Case XX. B., 50.

by being formed of layers of lacquer of different colours superposed. A sort of scroll pattern is usually cut upon it in V-shaped grooves, the sides of the cut showing lines of coloured lacquer. Each layer is, however, composed of many very thin layers of lacquer, and has to be accurately smoothed and finished before the next colour is commenced, so as to keep the lines of colour horizontal and parallel to each other. As this required much time, labour and skill, *guri* lacquer was costly and was rarely made of late years.

Sometimes we find this lacquer in very varied colours, yellow, green, red, &c., and landscapes and figure subjects are carved upon it by cutting away the layers until the colour required is reached, yellow for the flesh, green for foliage, &c. Case XX. B., 46 (?)

One variety of this variegated carved lacquer is the *Kōkwa ryokuyō*, or red flower, green leaf lacquer. In this, the layers of coloured lacquer are very thin, and the relief, therefore, so slight that the red flowers and green leaves look almost as if modelled on with a brush instead of being carved. Case XVIII., 33.

Kamakura-bori, made at Kamakura, consists of wood carving, usually flowers, covered with a ground of black lacquer, over which was a layer of red lacquer, and the work was not of very good quality. Echizen-bori, very similar, has not been made at Echizen, according to Quin, since 1573. Odawara-bori is of the same character, but very inferior. Case XVIII., 23.

Miyako lacquer (the old name of Kiōto) is the name usually given to a lacquer having a terra cotta coloured ground on which are subjects in black lacquer in relief.

Mokume, or wood grain. This name is more particularly applied to a somewhat conventional rendering of the broad graining of soft wood, in many gradations of gold of various colours, and of brown. It is very difficult of execution, and is therefore costly. It must not be confounded with the imitations of wood of various kinds, in which the Japanese lacquerers are so skilful, imitating even the Case XX. B., 64-66.  
Case XVII., 29 and 37.

orifices of the ducts, that it is often difficult, without cutting into the lacquer, to tell whether the natural wood is visible or not.

Case XX. B., 19.

Owari lacquer. This is the name given to a lacquer, used chiefly for inrōs or small boxes, in which flowers in solid gold or silver are applied on a gold ground, the leaves, &c., being in raised lacquer. We sometimes find coral, haliotis shell, &c., introduced.

Samegawa-nuri, or Sharkskin lacquer. The *samegawa* is the skin of a fish having white nodules of various sizes on its surface. It is commonly rendered "sharkskin," but is in reality the skin of a species of ray (Rein calls it a roach), the *Rhinobatus armatus*. It is commonly employed for covering the handles of swords and daggers, and the large grained skins are sometimes securely glued on to scabbards, the nodules partially rasped down and the whole covered with black lacquer. When this is ground down, smoothed and polished, it has the appearance of a number of rounded discs of ivory imbedded in lacquer. This is "samegawa-nuri," but a much finer grained skin is treated in the same manner and used for covering inrōs and small boxes. Sometimes the skin is previously stained, but this variety is not often met with. This finer grained fish skin is also applied to scabbards, and lacquered in like manner.

Case XII., 2.

Case XX. B.,  
22, 23.

Case IX., 10.

Suri-hagashi-nuri, or rubbed-off lacquer. This is sometimes called tortoiseshell lacquer, and consists of a finished coat of black lacquer, on which a coat of red lacquer is applied. This is rubbed off in places with charcoal so as to expose the black lacquer, the edges being carefully gradated. It is then finished and polished in the usual manner.

Case XVIII., 12. Tsugaru-nuri. This is made in the Tsugaru district, and is a variety of the Guri lacquer, but is made with layers of various colours, black, red, yellow and green, and instead of the layers being horizontal, they are more or less undulating, and thinner,



as a rule, than those of Guri lacquer. When, therefore, the surface is ground down, or a slice removed, a marbled surface is produced, showing a greater or less number of the layers. It is far more difficult to make and more costly than the Guri, and is rarely met with, especially in pieces of any size, and still more rarely carved.

Tsuishu, and Tsuikoku, carved red, and carved black lacquers, Case XVIII., 14. have been already referred to. At the beginning of the 17th century, Case XX. B., 49. a famous maker of them was thence known as Tsuishu Heijūrō. The Chinese, who invented it, produce very fine examples of carved red lacquer, concerning which, Rein makes an astonishing statement. He says that it is carved when hot, a popular idea of those who believe red lacquer to be a variety of sealing wax. He quite overlooks the impossibility of keeping a huge vase, like that in the South Kensington Museum, hot while it was being carved, more especially when the object is of wood. But the most remarkable feature is, that he tells us he had lacquerers working under him for six months, and he never seems to have discovered that heating a body of hardened lacquer has no effect on it, a thing any one possessing an old sword scabbard can ascertain for himself.

Wakasa-nuri. This is made by coating the ground-work of the lacquer with a kind of paste, on which, while yet soft, the pattern is impressed. Leaves, or sprigs of coniferæ are often so used. When the paste has hardened they are removed, leaving hollows, with raised outlines. The whole is covered with gold or silver foil (tin foil for common work) carefully pressed into all the depressions, and it then receives a number of coats of transparent coloured lacquer until the hollows are all filled. It is then rubbed down until the foil on the highest portions, the outlines, is reached, and the pattern is then seen in varying depths of colour, from that of the pure metal. Case XVIII., 26.

Zōgan-nuri, or damascened lacquer, has the subject outlined, Case XVII., 9. or even detailed, in gold or silver wire, filled in with lacquer of .

different colours. In the old work this is applied to landscapes, but in modern work by a different process, using sheets of foil, more in the style of Wakasa lacquer, an excellent imitation of damascening in silver is produced. It is usually taken for an inlaying of silver wire. The real work is seldom met with.

Case XVIII., 38.

Zōkoku-nuri. This was invented by Tamakaji Zōkoku at the end of the last century, in imitation of a variety of Chinese lacquer, and he was followed by his son, Zōkoku, and his brother, Fujikawa Seiji. The groundwork is of bamboo or wood, upon which black or red lacquer is laid and carved, usually with minute patterns of flowers, filled in with coloured lacquer.

Case XVII., 39,  
41, 42, 44.

Lacquer is also applied to pottery and porcelain, but although there are specimens dating from the 17th century, the art seems to have fallen into abeyance, until revived in the present century by Hoki Toyosuke, whose lacquered pottery is known as Toyosuke raku-yaki. Idzumo pottery is decorated in a similar manner, but lacquer ware takes so many forms and is applied to so many purposes, that it is difficult to enumerate or to describe its varieties, or the modes in which *urushi* is utilised.

No one familiar with the higher class of lacquer work will be disposed to look upon the opinion of M. Gonse as exaggerated when he speaks of Japanese lacquered objects as among the most perfect that ever left the hands of man. Apart from their beauty, they have a special interest as recording the dominant ideas of decoration and of painting at various periods. Many of the lacquerers, as we have seen, were themselves painters; but often other draughtsmen furnished designs for the more celebrated lacquerers, and it is interesting to note how these pictures have been translated into gold or coloured lacquer. We frequently find, on inros especially, the name of the painter recorded as well as that of the lacquerer, and in some instances, more especially in the 19th century, the painter only is mentioned, leaving it doubtful whether he actually executed the

work in lacquer. Remembering, however, that priests and nobles were amateur lacquerers, and that some artists are more widely known as lacquerers than as painters, it is not unreasonable to suppose that in some of the cases alluded to the painter executed the work himself.

The study of lacquer work is as fascinating and as varied as that of Japanese ceramics. But while, with respect to the latter, we have at our disposal and for our guidance a vast amount of information, Japanese and European, besides many noted collections accessible to the student, the reverse is the case with regard to lacquer. Unfortunately, too, while the perfected processes of illustration at the present day do so much to render descriptions of pottery and porcelain practically useful, lacquer in any form has defied mechanical methods of reproduction of every kind, and nothing is to be learned except by an examination of the objects themselves. Our museums and public collections offer us no sufficient means of study, and hence the desirability of gathering together from time to time examples from private sources. Such Exhibitions not only add to the knowledge of collectors, but enlighten the general public as to the real character and merit of this beautiful branch of Japanese art.

E. GILBERTSON.









## NOTE ON INRŌ.

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**W**E know little of the origin of the inrō. As regards the date of its introduction, an official handbook to Japanese Art industries, published at Tōkyō Museum, states that they came into fashion during the period Keichō (1596-1614); another authority states that Iwasa Matahei, the founder of the Ukiyo school of painting, who died early in the 17th century, was the first to decorate them artistically. It would seem, then, that in no case have we authority for assigning an earlier date than the beginning of the 17th century to any specimen. Now, while an inrō as often as not bears a signature, with larger pieces of lacquer this is rarely the case; in any attempt then at a historical arrangement, it is with the inrō that we must set out. There are more than a hundred carefully selected signed inrō in this collection, and although many of the signatures are of men of whom nothing is known, although in other cases only the family name is given, leaving the date quite uncertain, although others again are of somewhat doubtful authenticity, yet by bringing together and classifying such a series, some ray of light may be thrown on that nebulous question, the history of Japanese lacquer. An attempt in this direction has been made in the Table Cases IX. to XII., where a series of inrō, mostly signed, are displayed along with other pieces of lacquer. We begin with some old unsigned pieces, generally of dark colour, and often inlaid with fine mosaic of mother-of-pearl, sometimes ascribed to the Kamakura school or to a certain "Aogai Chōbei." In these early inrō we often find the

guide at the side, through which the cord passes, to be lined with silver ; it is often lobed or broken up, or even represented by mere eyes of metal. Then we pass to some fine examples signed by Sōyetsu and to the school of Kōrin. In the next Case (X.), the well marked school of Ritsuō is well represented, the contemporary school of the early Shunshō very inadequately. The *inrō* in Case XI., with few exceptions, are signed examples of the Koma family, filling the 18th and early part of the 19th century. In Case XI., after a few fine examples of the first and second Shiomi, we come to the great Tōyō, and to the numerous workers of the early 19th century, ending with Ken-ya, the last of the Ritsuō school of incrusters, and with Zeshin, both but recently dead.

E. DILLON.



# APPENDIX I.

## SIGNED EXAMPLES OF TSUBA

By the following Makers are Exhibited.

AKAO Jinzayemon-no-jō of Echizen.

AKAO Yoshitsugu.

AKASAKA Tadatoki of Bushū.

Ariyuki of Hagi.

Atsushige.

AZUMA Masatsune.

Biju.

Chikusai of Heian.

FURUKAWA Genchin.

Gankōsai Kwōro

Genshōsai Masaharu.

Gotō Ichijō.

Gotō Kiyomitsu.

Gotō Mitsuhiro.

Gotō Mitsutoshi.

Gotō Seijō.

Hakuman Nobunaga.

Hakuriōken Katsuoki.

HARADA Tōkōsai.

Haruaki (or Shummei) Hōgen.

HASHIMOTO Masatoki.

HAZAMA.

Hideaki.

Hidenao, Hōzui, Sōkwan, and Toshihide—all  
on one guard.

HIRATA (Dōnin).

HIRATA Harunari.

HIRATA Shunkwan: *dated* 1828.

Hirochika.

HITOTSUVANAGI Tomotoshi.

HITOTSUVANAGI Tomoyoshi.

Hōkiō Kiyoshige: *dated* 1867.

HONDA Masatora of Ōizumi, Uzen.

Hōriudō Katsushige.

HORIYE Okinari.

HOSODA Naomitsu.

Hōyen Kazutomo.

Ichigiōsai.

IJIMA Yojibei and FUKUI Jizayemon.

Ikkin.

INAMOTO Masateru.

INOUE Kiyotaka of Chōshū.

ISAGAWA (or Sunagawa) Masayoshi.

ISHIGURO Masatsune.

ISOBE Kazuhide.

Issandō Jōi.

Isshō NAKAGAWA Katsuzane.

IWAMOTO Konkwan.

Jochiku.

Jusō Hōgen, TAKAHASHI Toshitsugu.

KAJIKAWA Takafusa (lacquerer).

KANDA Kishichi.

KANDA Shigeuji of Hagi, Chōshū.

KANEKO Jūrobei Yukinaka of Hagi, Chōshū.

Kanesada, Izumi no Kami.

Katsuyoshi.

KAWAJI of Hagi, Chōshū.

KAWAJI Tomomichi of Hagi, Chōshū.

Kazuhide.

Kazumitsu of Inshū.

Kazuo: *dated* 1830.

Kazusada.

Kenzui (or Kaneyuki).

KIKUGAWA Nampo Hisahide.

KIKUOKA Yukinobu.

Kinai of Echizen.

Kinkwōdō Morichika.

Ki-no Munemasa.

Kiyofusa (16th century).

Kiyonaga.

Kiyoteru.

Kunihiro.

Kunimasa of Buyō.

Masachika of Bushū.

Masakata of Bushū.

Masanaga.

Masanori of Hagi, Chōshū.

Masashige of Kameyama.

Masatoyo of Bushū.

Masatsune of Musashi.

Masayoshi of Bushū.

Michinaga.

MIKAMI Yoshihide.

MIŌCHIN Ki no Yoshishige.

MIŌCHIN Munesada.

MIŌCHIN Munetaka.

- MIŌCHIN Yoshihisa of Esshū.  
 Mitsuhiro.  
 Mitsuhiro of Yagami, Hishū.  
 Mitsuoki of Yōshū.  
 Mitsuyoshi of Kōfu.  
 Moritoshi of Geishū.  
 MORIYAMA SHŌAMI Kanemichi of Matsuyama,  
     Yoshū, *and* Morikuni: *dated* 1727.  
 Munemasa.  
 Munenori.  
 Nagatsune.  
 Nagayoshi.  
 NAKAI Tomonobu.  
 NAKAI Zensuke Tomotsune of Hagi, Chōshū.  
 Naokatsu of Hagi, Chōshū.  
 NARA Toshiharu.  
 Natsuo.  
 NISHIKAWA Masatora.  
 Nobuiye.  
 Norimasa.  
 Norisuke of Bifu: *dated* 1846.  
 Noritada.  
 OKADA Nobumasa.  
 ŌMORI Teruhide: *dated* 1777.  
 ŌMORI Terumasa.  
 Riōun Seiju.  
 Riumeishi Kazuhide.  
 Seiriōken Shōju.  
 Seiriōsai Hidetoshi (or Shūju).  
 Seiriuken Eiju.  
 Sempōsai.  
 SHIBA Hōgen Takechika.  
 Shigetsune of Hagi, Nagato.  
 SHŌAMI Dennai of Akita, Dewa.  
 SHŌAMI Katsuyoshi: *dated* 1868.  
 SHŌAMI Masanori.  
 SHŌAMI Morikuni of Matsuyama, Iyo.  
 SHŌAMI of Odawara.  
 SHŌAMI Shigetsune of Akita.  
 Shōjō Temmin.  
 Shunsui.  
 SOMEYA Tomonobu.  
 SUGIYAMA Atsushige of Mito: *dated* 1828.  
 SURUGA of Inshū.  
 Tadanaga.  
 TADA Sadamasa.  
 TAKAHASHI Masatsugu.  
 TAKAHASHI Tomotsugu.  
 Tatsutoshi of Kōfu.  
 Tetsugendō Shōraku.  
 Terumasa.  
 Tokinao of Kōfu.  
 Tomohisa of Hagi, Chōshū.  
 Tomonobu.  
 Tomonori.  
 Tomozuru.  
 Toshiharu of Yedo.  
 Toshihiro, retainer of Sakura (date about  
     1746)  
 Toshinaga (*the 2nd*).  
 Toshiyoshi.  
 TSUJI Gwanriu.  
 Tsunenobu *and* YAMADA Morinobu  
 Tsuneyo.  
 UMETADA.  
 UMETADA Kirokurō.  
 UMETADA Masahide.  
 UMETADA Masatsugu.  
 UMETADA Masaya.  
 UMETADA Miōju (*early 16th century*).  
 UMETADA Narimasa.  
 UMETADA Shichizayemon.  
 UMETADA Yoshitsugu of Akashi, Harima.  
 UYEMURA Masumoto.  
 WASHIDA Kwōchū of Ōizumi.  
 YAMAMOTO Riurinsai Tomoyasu.  
 YANAGAWA Mitsuaki.  
 Yasuchika.  
 Yasuiye.  
 Yoshiaki.  
 Yoshihisa.  
 Yoshimori.  
 YOSHIOKA Terutsugu.  
 Yoshitsugu: *dated* 1861.  
 Yoshitsura.  
 Yūōsai.  
 Zeshin (Iacquerer).  
 Zuriuken Hidetomo.



## APPENDIX II.

## LIST OF PLANTS\*

Identified as having furnished Ornamental Motives to Japanese Artists in Metal.

Abies firma.	Equisetum sp.
Acer palmatum.	Eulalia japonica.
Agaricus sp.	Eupatorium japonicum.
Alisma plantago.	Fagus sieboldii.
Althaea rosea.	Funkia ovata.
Amygdalus persica.	Gentiana buergerii: G. scabra.
Anemone hepatica: A. cernua.	Ginkgo biloba.
Anthisteria arguens.	Gleichenia dichotoma.
Artemisia japonica.	Glycine soja.
Arundinaria japonica.	Hibiscus mutabilis: H. syriacus.
Asarum caulescens: A. variegatum.	Hydrangea hortensis.
Aster tataricus.	Inula helenium.
Azalea indica.	Ipomaea hederacea.
Bambusa nana: B. pygmaea.	Ilex sieboldii.
Begonia evansiana, and other species.	Iris laevigata: I. japonica: I. sibirica:
Broussonetia papyrifera.	I. textorum.
Calystegia japonica.	Jasminum sieboldianum.
Camellia japonica: C. sasanqua: C. theifera.	Juglans regia.
Capsicum annuum: C. anomalum.	Juncus effusus.
Castanea sativa.	Kerria japonica.
Chamaecyparis obtusa.	Lagenaria vulgaris.
Chrysanthemum coronarium.	Larix leptolepis.
Citrullus edulis.	Lespedeza bicolor: L. juncea.
Citrus aurantium.	Lilium auratum: L. japonicum: L. lancifolium
Clematis florida: C. patens.	(thunbergianum).
Cleyera japonica.	Magnolia conspicua: M. kobus: M. hypo-
Crataegus cuneata.	leuca.
Cryptomeria japonica.	Mangifera indica.
Cucurbita pepo.	Melia azedarach.
Cycas revoluta.	Momordica charantia.
Cyperus iria.	Musa sapientum.
Dianthus japonicus: D. caryophyllus.	Nandina domestica.
Dioscorea japonica.	Nerine japonica.
Diospyros kaki.	Nuphar japonicum.
Eleusine coracana.	Nymphaea tetragona.

\* The botanical names adopted are those of MM. Franchet and Savatier in their *Enumeratio Plantarum in Japonia sponte crescentium*: reference has also been made to the *Index Kewensis*.

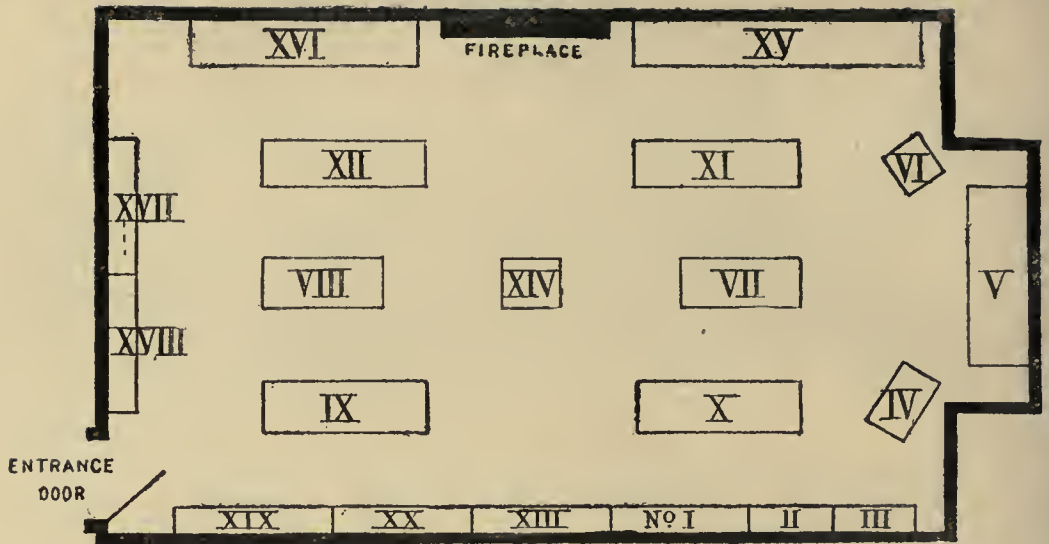
- |  |   |
|--|---|
| Oryza sativa.                                | Rhodea japonica.                        |
| Paeonia moutan : P. albiflora.               | Rhododendron indicum.                   |
| Papaver rhoeas : P. somniferum.              | Rhus vernicifera.                       |
| Passiflora coerulea.                         | Rosa indica : R. banksiae.              |
| Patrinia scabiosaefolia.                     | Sagittaria sagittaeifolia : S. pygmaea. |
| Paulownia imperialis.                        | Salix japonica and other species.       |
| Pennisetum typhoideum.                       | Saxifraga sarmentosa.                   |
| Photinia japonica.                           | Setaria italica.                        |
| Physalis alkekengi.                          | Solanum melongena.                      |
| Planera japonica (=Zelkova keaki).           | Sonchus oleracea.                       |
| Platycodon grandiflorum.                     | Tecoma grandiflora.                     |
| Pinus densiflora : P. thunbergii.            | Thujopsis dolabrata.                    |
| Prunus japonica : P. mume : P. pseudo-       | Trapa bispinosa.                        |
| cerasus.                                     | Vigna catiangu.                         |
| Pyrus japonica : P. malus : P. spectabilis : | Vinca rosea.                            |
| P. ussuriensis.                              | Vitis inconstans : V. labrusca.         |
| Quercus dentata : Q. serrata, and other      | Wistaria sinensis                       |
| species.                                     | Zea mays.                               |
| Raphanus sativus.                            |   |



# APPENDIX III.

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### LACQUER:—

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- X. Lacquer of the end of the 17th, and beginning of 18th century, including the school of Ritsudō.
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N.B.—In the Japanese words occurring in this Catalogue, the consonants should be pronounced as in English, g being always hard, and the vowels as in Italian.

The y represents a very short i, as in young, or the i in the Italian word lasciare.

In signatures, the family name is printed in capitals.

# CATALOGUE.

## Case I.

### 1 COLLECTION OF ONE HUNDRED AND TWELVE TSUBA.

1. Iron, chased and pierced: design of seven leaves. *Signed* Masachika of Bushū.
2. Iron, chased and pierced: group of Iris flowers. *Signed* Shigetsune of Hagi, Chōshū.
3. Copper: flowers and butterflies in champlevé enamel.
4. Sentoku: clematis sprays, inlaid in shakudō and silver.
5. Iron, pierced and chased: clematis flowers and leaves.
6. Copper: flowers in various metals, in flat inlays.
7. Copper: bamboo stems. *Signed* Yasuchika.
8. Iron: a peony blossom with silver veins. *Signed* GOTŌ Seijō.
9. Iron: groups of plants in gold and silver relief. *Signed* Kazuhide.
10. Iron, pierced and chased: rice ears. *Signed* MIŌCHIN Yoshihisa of Echizen.
11. Iron: flat inlays of silver and bronze. *Signed* IJIMA Yojibei and FUKUI Jizayemon.
12. Iron: bamboos. *Seal* of Seiriuken Eiju.
13. Sentoku: a tangle of grasses and insects. By Seikiuken Masahiro.
14. Iron: double-blossomed peach. *Signed* TADA Sadamasa.
15. Sentoku: poet by waterfall. *Signed* SHŌAMI Shigetsune of Akita.
16. Iron: encrusted with gold arabesques.
17. Iron: encrusted with gold arabesques. *Signed* Hakuman Nobunaga.
18. Sentoku: Jurōjin, stag and crane. *Signed* Toshinaga.
19. Iron: wistaria in various metals. *Signed* SHŌAMI Katsuyoshi: dated 1868.
20. Iron: soy bean in gold relief.
21. Red copper: chased and encrusted with kiri badge in shakudō. By GOTŌ Mitsunaga.
22. Iron, lacquered: diaper of awabi shell.
23. Sentoku: plum branches in relief in silver and shakudō. *Signed* HONDA Masatora of Ōizumi, Uzen.
24. Copper: flat inlays of silver, shibuichi and shakudō, and enamel. Branches of mumé (plum).

25. Sentoku : flat inlays of silver and butterflies, encrusted in awabi shell.
26. Silver and shakudō : elliptical rings grooved radially.
27. Sentoku : snow in silver on fir. *Signed* Yōshū TSUKI Mitsuoki
28. Copper : swallows in shakudō and silver. *Signed* Yasuchika.
29. Shakudō : insects in coloured metal. *Signed* GOTŌ Ichijō, and Kiyonaga.
30. Iron : beans in shakudō relief.
31. Iron : silver fret.
32. Iron : maple leaves in low relief. *Signed* Yasuiye.
33. Iron : maple leaves.
34. Iron : clematis in gold and shakudō reliefs.
35. Shakudō, chased and encrusted : fir tree and creepers. *Signed* Jochiku.
36. Shakudō, nanako : chrysanthemum in gold imitating brocade ; a gold dragon on edge.
37. Copper : bamboo in translucent green champlevé enamel of early date.
38. Red copper : clematis sprays in shakudō.
39. Iron, watered : the eight trigrams pierced.
40. Shakudō : flowers in gold, &c., in relief. *Signed* Terumasa, in compliance with desire.
41. Iron, pierced and enamelled : chrysanthemums. *Signed* HIRATA (about 1600).
42. Shakudō : two wistaria racemes in relief, touched with gold.
43. Iron, pierced and chased : spray of mume (plum). *Signed* Masatoyo of Bushū.
44. Iron : dragon in fused bronze and silver. By Kaneiye.
45. Iron, pierced and chased : chrysanthemum flower in oblique piercings. *Signed* Yūchikudō NISHIKAWA. *Seal* Masatora.
46. Iron, pierced and chased : three chrysanthemum flowers. *Signed* Kinai of Echizen.
47. Iron : a chrysanthemum. *Signed* UMETADA Yoshitsugu of Akashi, Harima.
48. Iron, chased : two lotus leaves. *Signed* UMETADA Masatsugu.
49. Iron : three wistaria racemes. *Signed* UMETADA Miōju, early 16th century.
50. Iron, pierced and chased : two oak leaves. *Signed* UMETADA Kirokurō.
51. Iron : millet in relief. *Signed* UMETADA Masahide.
52. Iron : four fans. *Signed* UMETADA Masaya.
53. Shakudō : fans and cords in gold, shibuichi and silver. *Signed* UMETADA Shichizayemon.
54. Iron, pierced and chased : sprays of bamboo. *Signed* Ariyuki of Hagi, Chōshū.
55. Iron, pierced and chased : two asarum leaves. *Signed* Kinai of Echizen.
56. Iron, pierced and chased : cherry-blossoms. *Signed* Kinai of Echizen.

57. Iron, pierced and chased : cherry-blossoms. *Signed* Kinai of Echizen.
58. Iron, pierced and chased : paper cordage. *Signed* Kinai of Echizen.
59. Iron, pierced and chased : Paulownia leaves and flowers. *Signed* Kinai of Echizen.
60. Iron, pierced and chased : mume (plum) blossoms. *Signed* Kinai of Echizen.
61. Iron, pierced and chased : egg-fruit. *Signed* Kinai of Echizen.
62. Iron, pierced and chased : various plants and insects in openwork. *Signed* Kinai of Echizen.
63. Iron, chased : a bivalve shell. *Signed* Kinai of Echizen.
64. Iron, pierced and chased : five cranes. *Signed* Kinai of Echizen.
65. Iron, encrusted with silver globules to represent toad-skin. *Signed* Toshihiro, retainer of Sakura (about 1746).
66. Shakudō, nanako : vine in gold and shakudō reliefs.
67. Iron, chased : a peony flower. *Signed* Shigetsune of Hagi, Chōshū.
68. Copper : waterweeds and shells in shakudō reliefs. *Signed* Jochiku.
69. Dark bronze : a trellis with convolvulus in silver and gilt copper.
70. Iron : damascened with flowers and foliage in gold.
71. Iron : damascened with chrysanthemum flowers in gold, silver and shakudō.
72. Copper : vine inlaid in gold and silver. End of 17th century.
73. Iron : cherry-blossoms. *Signed* GOTŌ Kiyomitsu.
74. Iron, chased : cherry-blossoms closely set over the whole surface.
75. Iron, chased : a peony flower. *Signed* Tomonori.
76. Copper : butterflies in various metals in relief. *Signed* INAMOTO Masateru.
77. Shibuichi, chased : pine and rain-storm in relief. *Signed* Kazuo : dated 1830.
78. Iron, chased : bamboo stems, with fine saw cuts between them. *Signed* Tomozuru.
79. Iron, intaglio-rilevato : peony spray. *Signed* Kinkwōdō Morichika.
80. Iron : inlaid with diaper in speculum metal. *Signed* HAZAMA.
81. Iron, chased : butterflies and peony plant. *Signed* Seirīōsai Hidetoshi.
82. Iron, chased : flowers and leaves of a sonchus. *Signed* Masanori of Hagi, Chōshū.
83. Iron, pierced and chased : branch with cherry-blossoms. *Signed* Masachika of Bushū.
84. Iron, chased : foliage. *Signed* KANEKO Jūrobei Yukinaka of Hagi, Chōshū.
85. Iron, chased : maple leaves. *Signed* Tokinao of Kōfu.
86. Sentoku : flowers in gold and silver in relief.
87. Copper, silvered : tiger in gold inlaid. *Signed* Issandō Jōi.

88. Bronze : two ear-shells and octopus in copper. *Signed* Kenzui.
89. Iron, pierced and chased : five bamboo baskets. *Signed* Masanobu of Bushū.
90. Shibuichi : a gourd plant, with leaves in various metals. *Signed* NARA Toshiharu.
91. Iron, pierced and chased : chrysanthemums. *Signed* KANDA Kishichi of Hagi, Chōshū.
92. Iron, chased : banana leaves. *Signed* Naokatsu of Hagi, Chōshū.
93. Iron, pierced and chased : a lily. *Signed* Mitsuyoshi of Kōfu.
94. Iron : three Paulownia badge pierced. *Signed* AKAO Jinzayemon-no-jō of Echizen.
95. Iron, pierced : interlaced circles. *Signed* MORIYAMA, SHŌAMI Kanemichi of Matsuyama, Yoshū, and Morikuni : dated 1727.
96. Iron, pierced and chased : fir tree. *Signed* ISAGAWA Masayoshi.
97. Iron, pierced and chased : six dragonflies. *Signed* AKAO Yoshitsugu and ŌMORI Hidehiko.
98. Iron, pierced and chased : two cranes. *Signed* MIŌCHIN Yoshihisa of Echizen.
99. Iron, etched : repetitions of a mon and arabesques in relief.
100. Iron, chased : lotus leaves. *Signed* SURUGA of Inshū.
101. Iron, pierced and chased : bamboos. *Signed* Tokinao of Kōfu.
102. Iron, chased : chrysanthemum flowers. *Signed* ISAGAWA, seal Masayoshi.
103. Iron, pierced and chased : three peony flowers with arabesques. *Signed* KANDA Shigeuji of Hagi, Chōshū.
104. Iron, pierced and chased : chrysanthemum flowers and leaves, and encrustations of gold and silver. *Signed* OKADA Zenzayemon Nobumasa of Hagi, Chōshū.
105. Iron, pierced and chased : branch and flowers of mume (plum). *Signed* KAWAJI of Hagi, Chōshū.
106. Iron : flat inlays of dragonflies and nelumbium in silver, shibuichi and gold. *Signed* Norimasa.
107. Iron, chased : chrysanthemum flowers in relief. *Signed* Norisuke of Bifu : dated 1846.
108. Iron, pierced and chased : peony flowers and leaves. *Signed* INOUE Kiyotaka of Chōshū.
109. Iron, pierced and chased ; ginkgo leaves. *Signed* Masakata of Bushū.
110. Iron, pierced : foliage and flowers in yellow and green gold, and in silver.
111. Iron, pierced and chased : five crowns of *Cycas revoluta*. *Signed* Hōriudō Katsushige.
112. Iron, pierced and chased : three egg fruits. *Signed* Masayoshi of Bushū.

*Lent by Mr. A. H. Church.*

## 2 COLLECTION OF NINE ARROW-HEADS (*Yajiri*).

*Lent by Mr. Wm. C. Alexander and Mr. A. H. Church.*



## 3 COLLECTION OF TWENTY-FIVE\* TSUBA.

*Lent by Mr. G. Salting.*

## 4 COLLECTION OF FIFTEEN TSUBA.

1. Shibuichi: a dragon in slight relief. *Signed* Gankōsai Kwōro.
2. Shakudō: a dragon in gold inlaid. *Signed* Yasuchika.
3. Sentoku: on a grained ground, five geese in shakudō. *Signed* Mitsuhiro.
4. Iron: a crane on a snow-laden fir. *Signed* Chikusai of Heian.
5. Iron: a dragon in relief. *Signed* SHIBA Hōgen Takechika.
6. Copper: on a grained ground, ten tadpoles in shakudō on a silver stream.  
*Signed* ISHIGURO Masatsune.
7. Shakudō: Hydrangea of silver in relief. *Signed* Riumeishi Kazuhide.
8. Shakudō and copper in fifteen layers, deeply cut in imitation of guri lac.
9. Shakudō: pierced with fret.
10. Shakudō: cranes and fir branch in relief. *Signed* Nagatsune.
11. Iron: in the form of character Tai-riki (great strength). *Signed* Yoshitsugu; *dated* 1861.
12. Shibuichi and gold: eight sennin and two dragons. *Signed* IWAMOTO Konkwan.
13. Copper lacquered: bamboos in storm on one side, and Kaminari in the clouds on the other. *Designed by* MINAMI. *Signed* Yoshitsura.
14. Iron: in form of helmet of twenty-four rivetted strips. *Signed* MIŌCHIN Munetaka.
15. Shakudō: grained ground, typhoon dragon and clouds. *Signed* Noritada.

*Lent by Mr. H. S. Trower.*

## 5 COLLECTION OF SEVENTEEN TSUBA.

1. Silver: dragon in champlevé enamel.
2. Iron: encrusted with various metals. Signs of Zodiac. Rat *by* Shinzui. Ox *by* Sanekané. Tiger *by* Saneyoshi. Hare *by* Sanetsugu. Horse *by* Sancharu (Shinji). Goat *by* Shinjō. Dog *by* Sancharu (Shinshun). Cock *by* Saneki. The other signs bear the *kakihan* of other artists.
- †3. Mokume: *by* ITŌ Masayoshi.
4. Silver, copper and shakudō in layers, grooved in imitation of guri lacquer.
5. Iron, lacquered: Jurōjin under a pine tree in gold and colours. *Signed* KAJIKAWA Takafusa.
6. Copper: dragon in flat gold inlay, cloisonné enamel clouds. *Signed* UMETADA.
7. Silver, pierced and chased: two carp. *Seal of* Katsuyoshi.

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\* Twelve of these are placed near the bottom of the Case, and one in Case III., 5—6.

Seventeen of Mr. Salting's tsuba are *signed*: (1 and 2) Kinai; (3) Iwamoto Konkwan; (4) Tadanaga; (6) Shōami of Odawara; (7) Riōun Seiju; (8) Nagatsune; (9) Yoshitsugu; (12) Washida Kwōchū; (13) Yoshiaki; (16) Umetada; (17) Nara; (18) Zuiroku Hidetomo; (20) Hidenao, Hōzui, Sōkwan, and Toshihide; (21) Masakata; (22) Kanesada, Izumi no Kami; (23) Genshōsai Masaharu.

† This piece is in Case III., 5—11.

8. Silver: inlays and reliefs of other metals, an Oni in iron. *Signed* Yoshitsugu.
- †9. Shibuichi and shakudō in fifteen layers, grooved in imitation of guri lacquers. *Signed* TAKAHASHI Tomotsugu.
10. Iron: encrusted with discs of cloisonné enamel. *Signed* HOSODA Naomitsu.
11. Iron: watered. *Signed* MIŌCHIN KI no Munemasa.
12. Shibuichi: diaper of champlevé enamel. *Signed* GOTŌ Mitsutoshi.
13. Iron: dragons and tendrils in open-work.
14. Iron: pierced work, a Chinese vessel.
15. Iron: butterflies in enamel. *Signed* Masatsune of Musashi.
16. Lacquered metal: a dragon in black, waves in red.
17. Iron: Buddha and the sixteen Rakan in various metals in high relief.

*Lent by Mr. M. Tomkinson.*

#### 6 COLLECTION OF FIFTY-FOUR TSUBA.

1. Silver, lacquered: Oniwaka-maru killing the great carp. *Signed* Hideaki.
2. Bronze, lacquered: crab and weeds in gold lacquer.
3. Wood, lacquered: *Tsuishu*—carved red lacquer; sage and boy.
4. Iron, lacquered black: Fuji-san and the dragon, inlaid in haliotis or trochus shell.
5. Leather, lacquered: a beetle. *Signed* Zeshin.
6. Tortoiseshell, lacquered: Mōsō and the bamboo shoots in gold lacquer.
7. Wood, covered with leather and lacquered: cranes flying, gold on black.
8. Iron, covered with leather and lacquered: dragon in gold lacquer. By Sadashige.
9. Sentoku, champlevé enamel: kara-shishi and peonies.
10. Bronze, champlevé enamel: butterflies, &c., in enamels and gold. *Signed* HARADA Tōkōsai.
11. Iron, inlaid with speculum metal: *daikon* leaf. *Signed* Masashige of Kameyama in Ise; he was related to HIRATA Dōnin. End of 17th century.
12. Sentoku, cloisonné enamel: conventional flowers and diapers on turquoise ground.
13. Silver, cloisonné enamel: snow crystals. "Made for the lord Daishōji in 1828." *Signed* HIRATA Shunkwan.
14. Iron, cloisonné enamel: Nelumbium bud and seed.
15. Shakudō nanako: the Takara-mono (precious things) in cloisonné enamel. *Signed* Kunihiro.
16. Iron, enamelled: discs and gold filigree. *Signed* HIRATA Harunari, on an iron guard, *signed* by MIŌCHIN Munesada.
17. Shakudō grained on one side, shibuichi on reverse: fan mounts in cloisonné enamel.

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† This piece is in Case III., 5—12.

18. Sentoku : Persimmons in high relief in enamel.
19. Iron : Loquats in coloured stones. *Signed* Natsuo.
20. Shakudō : enamelled and damascened clouds. *Signed* AKASAKA Tadatoki.
21. Iron : paulownia leaves pierced, and in green enamel.
22. Bronze : lespedeza engraved ; dragonfly and butterflies in enamel. *Signed* Hakuriōken Katsuoki.
23. Shakudō, nanako : nanten branch in gold, coral berries, malachite rock. *Signed* HORIYE Okinari.
24. Sentoku : fish in red copper, Haliotis in ivory. *Signed* Tsunenobu.  
On reverse, basket engraved, loquats in gold. *Signed* YAMADA Morinobu.
25. Red copper : demon sheltering behind a hat against the exorcism of beans at the new year. *Signed* FURUKAWA Genchin.
26. Bronze : a crane. *Signed* Haruaki Hōgen.
- \*27. Various associated metals. *Signed* Shunsui.
- \*28. Imitation of guri lacquer.
29. Mokume imitating Tagayasan wood from China : a hare in shakudō, and a plant with gold berries. *Signed* SHŌAMI Morikuni.
30. Copper, gilt, with diaper in shakudō, imitating carved black lacquer.
31. Sentoku : carp in shibuichi and waterfall. *Signed* IWAMOTO Konkwan.
32. Iron : pine trunk with gold creepers, ants in shakudō. *Signed* ŌMORI Teruhide.
33. Shakudō : waves, with fishes in various metals. *Signed* ŌMORI Teruhide, *dated* 1777.
34. Iron and shibuichi : Wind-god (Fūten) with silver bag. *Signed* Hōkiō Kiyoshige, *dated* 1868.
35. Shakudō : flat inlays of flowers in various metals. *Signed* ISOBE Kazuhide.
36. Sentoku : Hōwō, Paulownia, &c., flat inlays of various metals. *Signed* Kunimasa of Buyō.
37. Iron : dragonflies in intaglio. *Signed* UMETADA. 17th century.
38. Shibuichi, nanako : procession to mountain temple. *Signed* UYEMURA Masumoto.
39. Iron : a serpent of copper round piece of decayed wood, attacking a silver frog. *Signed* Michinaga.
40. Red copper : Yebisu, with a tai fish, the rod forming outline of guard. *Signed* Bijū.
41. Iron : the " Hour of the Ox." *Signed* Tsuneyo.
42. Shibuichi : Taira no Tadamori and the priest in the rain. *Signed* Seiriōken Shōju.

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\* These pieces are in Case III., 5—5 and 15.

43. Sentoku : bears in shakudō ; winter. *Signed* Yoshimori.
44. Iron : basket work, pierced in two directions.
45. Iron : a triton and shield of arms. *Signed* TSUJI Gwanriu of Nagasaki.
46. Iron, pierced : a dragon. *Signed* HITOTSUYANAGI Tomoyoshi.
47. Shibuichi : silver eagle and two monkeys. *Signed* HITOTSUYANAGI Tomotoshi.
48. Iron : peonies, ground of Gyōbu work. *Signed* UMETADA Narimasa.
49. Iron : a cock in high relief fighting his reflection in a mirror ; flat inlays of various metals. *Signed* Jukokusai ISHIGURO Masatsune (1760-1828).
50. Sentoku and red copper : a carp, irises. *Signed* YANAGAWA Mitsuaki.
51. Iron and red copper : Mandarin duck in various metals. *Signed* KIKUOKA Yukinobu.
52. Silver, pierced and chased : a serpent. *Signed* Tomonobu.
53. Shakudō, nanako : sakura flowers.
54. Shibuichi, border of damascened iron : monkey, crab and persimmons in relief ; various metals.

*Lent by Mr. E. Gilbertson.*

**7 COLLECTION OF SIX\* TSUBA.**

*Lent by Mr. A. H. Church.*

**8 COLLECTION OF SEVEN ARROW HEADS (*Yajiri*).**

*Lent by Mr. A. H. Church.*

## Case II.

- 1 COLLECTION OF SIX KOZUKA. Examples of cloisonné enamel.  
*Lent by Mr. E. Gilbertson.*
- 2 COLLECTION OF FOURTEEN KOZUKA. Designs of fish in relief in various metals.  
*Lent by Colonel R. Goff.*
- 3 COLLECTION OF SIX KOZUKA. Examples of cloisonné enamel.  
*Lent by Mr. E. Gilbertson.*
- 4 COLLECTION OF NINE KOZUKA. Chased, and with reliefs of various metals.  
*Lent by Mr. Wm. C. Alexander.*
- 5 COLLECTION OF TEN KOZUKA. Chased, and with reliefs of various metals.  
*Lent by Mr. E. Gilbertson.*

\* Four of these are *signed* : (1) Kazumitsu ; (2) Tomohisa ; (5) Shōami Masanori ; (6) Tatsutoshi.



- 6** COLLECTION OF SEVENTEEN MENUKI AND ONE OJIMÉ. In red copper, silver, gold and shakudō.

*Lent by Mr. M. B. Huish.*

- 7** COLLECTION OF SIXTEEN KOZUKA. In various metals, chased, inlaid, and with reliefs.

*Lent by Mr. H. S. Trower.*

- 8** COLLECTION OF FORTY-FIVE KOZUKA. In various metals, chased, inlaid, encrusted, damascened and enamelled.

*Lent by Mr. H. S. Trower and Mr. E. Gilbertson.*

- 9** COLLECTION OF FOURTEEN\* TSUBA. Chiefly of flat pierced work in iron; of early date. One is copper, and three are inlaid or encrusted with bronze.

*Lent by Mr. A. H. Church.*

- 10** COLLECTION OF FIFTEEN KOZUKA WITH BLADES. In various metals, decorated in relief.

*Lent by Mr. Wm. C. Alexander.*

- 10a** TWO KŌGAI OF SHAKUDŌ AND SHIBUICHI. Chased and encrusted.

*Lent by Mr. H. S. Trower.*

- 11** COLLECTION OF THIRTY-TWO FUCHI-KASHIRA.

1. Sentoku, pierced: monkeys. *Signed* Mitsuhiro of Yagami, Hishū.
2. Red copper, nanako: bats in shakudō and gold. *Signed* Hidemitsu.
3. Shakudō, nanako: two temple musicians. *Signed* Natsuo.
4. Shakudō, nanako: maple leaves and plum blossoms. *Signed* Gekkindō Masatatsu.
5. Shakudō, nanako: birds on willow. *Signed* KAWA Hideoki.
6. Red copper, shakudō rim: flight of crows in shakudō. *Signed* Nagatoshi.
7. Various metals: head of Tengu king; tree with straw rope and gohei. *Signed* Bunsendō Atsuoki.
8. Shakudō, nanako: a niwō; a shrine inscribed Riō-daishi. *Signed* Kōsensai KATSURA Munechika.
9. Copper, nanako: a crane; plum blossom. *Signed* GOTŌ Mitsutada.
10. Copper: the head of a giant. *Signed* Masayoshi.
11. Sentoku: dragons and rope. *Signed* YAMAO.
12. Shakudō: dragonfly and sprays of magnolia blossom. *Signed* Masaharu.
13. Sentoku, nanako: ears of rice in shakudō. *Signed* TAIZAN Motoaki.
14. Copper: warriors in flat inlays. *Signed* Shummei Hōgen.
15. Sentoku: cranes, clouds, and landscape. *Signed* ŌMORI Teruhide.
16. Shibuichi: Chinese general, attendant, and old horse. *Signed* TSUCHIYA Takechika.

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\* One of these is *signed*: (14) Masanaga.

17. Shakudō and copper: symbols and scrolls in translucent enamels.  
*Signed* HIRATA Haruyuki.
  18. Copper: fret pattern and kiri badge damascened in gold.
  19. Silver: maple leaves and cherry blossoms. *Signed* FUJII Yoshikazu.
  20. Shakudō, nanako: banana leaves in gold, shakudō and silver.  
*Signed* KUWAMURA Genzayemon Katsuhisa.
  21. Shibuichi: chrysanthemums in relief, gold dewdrops. *Signed* Tomoyuki.
  22. Red copper, grained: lilies in silver.
  23. Silver: dragon's head in clouds. *Signed* Kwansai.
  24. Shibuichi: head of a giant; on the fuchi, a warrior balanced on giant's finger. *Signed* Shōzui (at the age of 73).
  25. Shibuichi: three birds in various metals. *Signed* ŌMORI Teruhide.
  26. Iron: boats and figures in gold relief. *Signed* Jōshinsai Kiyonori.
  27. Shibuichi: Kusunoki Masashige, and his son with roll. *Signed* Sessai Toshimasa.
  28. Shibuichi: groups of Karashishi in bold relief. *Signed* ŌMORI Hidetomo.
  29. Shibuichi: two Rakan. *Signed* KAMIYAMA Munemichi.
  30. Shakudō, nanako: clouds and waves. *Signed* GOTŌ Ichijō.
  31. Olive bronze: dragons in low relief. *Signed* Rinsendō.
  32. Shakudō, grained surface: plum blossoms in silver and gold relief.  
*Lent by Mr. H. S. Trower.*
- 12** COLLECTION OF FORTY-FOUR KOZUKA. In various metals, chased, inlaid, and with reliefs in metal.  
*Lent by Mr. E. Gilbertson and Mr. H. S. Trower.*
- 18** COLLECTION OF FOURTEEN\* TSUBA. Two are of flat pierced work in iron, of early date; one has flat inlays; one is encrusted with bronze wires; one is of sentoku with persimmons in relief; one is watered iron; the others are variously pierced, chased, &c.  
*Lent by Mr. A. H. Church.*

### Case III.

**1** COLLECTION OF FIFTY TSUBA.

1. Iron, chased: a dragon and waves in relief, encrusted with silver and gold.
2. Iron, chased and pierced: gourd-vine in relief, encrusted with silver and gold.
3. Iron, chased: a mythical animal and a stand. *Signed* UMETADA.

\* Seven of these are *signed*: (5) Akasaka Tadatoki; (7) Kiyofusa; (10) Moritoshi; (11) Masachika; (12) Sugiyama Atsushige; (13) Nakai Zensuke Tomotsune; (14) Takahashi Masatsugu.

4. Iron, chased and pierced : dragons and open-work arabesques.
5. Iron, chased : dragons in relief on powdered gold ground.
6. Iron, pierced : a swan in outline (an Akasaka guard).
7. Iron, pierced and chased : plaited basket of bamboo.
8. Iron, pierced : a horse in outline. *Signed* HASHIMOTO Masatoki.
9. Iron, pierced : conventional ornaments in enamel (HIRATA school).
10. Iron : cherry blossoms in enamel and pierced work (HIRATA school).
- 10\*. Iron : foliage of copper, bronze and silver, flat inlay.
11. Iron : foliage inlaid in silver and bronze.
12. Iron, pierced and chased : three masks. *Signed* Kinai of Echizen.
13. Iron : encrusted with horses in gold of two colours.
14. Iron, pierced : encrusted with arabesques in gold. *Signed* SHŌAMI Dennai, of Akita, in Dewa.
15. Iron, chased : with bronze tiger in relief, the moon and clouds.
16. Iron : encrusted with coral, gold and green enamel ; a camellia tree.
17. Iron, shakudō rim : a centipede.
18. Iron, pierced and chased : cherry tree in flower. *Signed* SUNAGAWA Masayoshi.
19. Iron, pierced and chased : three chrysanthemum flowers with foliage. *Signed* Kinai of Echizen, aged 73.
20. Iron, pierced and chased : two dragonflies.
21. Iron, chased : an eagle and a monkey. *Signed* KAWAJI Tomomichi of Hagi, Chōshū.
22. Iron, chased : a fisherman, lake and mountains. *Signed* NAKAI Tomonobu.
23. Iron, chased and pierced : a tiger striped with gold. *Signed* Ikkin after the design of Masayoshi.
24. Iron, chased : a dragonfly and grass. *Signed* Hōyen Kazutomo.
25. Iron : cobweb in silver with leaves, pine on reverse. *Signed* Seirusai Shūju.
26. Iron : cherry blossoms in silver, gold moon. *Signed* Ichigiōsai.
27. Sentoku : flat inlays of hydrangea flowers in shakudō.
28. Sentoku : flat inlays of a vine in shakudō.
29. Sentoku : flat inlay of an arabesque in shakudō.
30. Sentoku : a toad in iron in relief. *Signed* Sempōsai.
31. Sentoku : a carp in relief.
32. Sentoku : shells in relief of various metals. *Signed* Otowa, KIKUGAWA Nampo Hisahide.
33. Sentoku : silver egrets in relief. *Signed* MIKAMI Yoshihide.
- 33\*. Sentoku : silver egrets, water-lilies and leaves in shakudō and gold in relief. *Signed* Yasuchika.
34. Mokume of copper and shakudō, pierced and chased with shakudō rim : design of millet. *Signed* SHŌAMI Morikuni of Matsuyama, Iy.

35. Red copper: an octopus in shakudō relief. *Signed* Jochiku.
36. Silver: conventional waves. *Signed* Yoshihisa.
37. Silver: monkeys in shibuichi and red copper. *Signed* AZUMA Masutsune and Teruhide; monkeys only by the latter.
38. Silver: cherry blossoms on a ground scattered with snow crystals. *Signed* Kiyoteru.
39. Shibuichi: a flight of chidori. *Signed* Hirochika.
40. Shibuichi: pierced and chased; a crowd of boars. *Signed* Mitsuhiro of Yakami, Hishū.
41. Shibuichi, iron rim: a toad in shakudō outline. *Signed* Jusō Hōgen, TAKAHASHI Toshitsugu, aged 67, and *dated* 1870.
42. Shakudō in imitation of serpent skin, with paulownia mon in gold. *Seal* Chika.
43. Shakudō: four Nō masks in relief in various metals. *Signed* Toshiyoshi.
44. Shakudō: five rats in different metals.
45. Shakudō: chrysanthemum designs.
46. Shakudō: an egret in silver. *Signed* Isshō NAKAGAWA Katsuzane.
47. Shakudō: a landscape encrusted with various metals. *Signed* SOMEYA Tomonobu.
48. Shakudō: encrusted with bamboo, plum, chrysanthemum and iris in gold, silver and shakudō. *Signed* GOTŌ Ichijō.

*Lent by Mr. S. Bing, Paris.*

## 2 COLLECTION OF TWENTY-EIGHT TSUBA.

1. Sentoku: insects in bronze. *Signed* GOTŌ Mitsuhiro.
2. Sentoku: lobster in relief. *Signed* Kazusada.
3. Iron, chased and pierced: lobster. *Signed* Munenori.
4. Bronze: butterflies in various metals. *Signed* Shummei Hōgen, *dated* 1843.
5. Red copper: cherry blossoms and stream. *Signed* YOSHIOKA Terutsugu.
6. Iron, chased: two carp. *Signed* Seiriuken Eiju.
7. Iron: vases of flowers and monkeys inlaid. *Signed* Nagayoshi.
8. Iron: vases of flowers inlaid. *Signed* Nagayoshi.
9. Iron: vine and monkeys inlaid. *Signed* Toshiharu of Yedo.
10. Iron, chased: gourds, flowers and leaves. *Signed* Yūōsai.
11. Iron, chased: a serpent. *Signed* Nobuiye.
12. Shibuichi: Bodhi Dharma. *Signed* Shōjō Temmin.
13. Shibuichi: cock and hen, leaves in enamel. *Signed* YAMAMOTO Riurinsai Tomoyasu.
14. Iron, pierced and chased: bean-pods.
15. Iron: enamel (HIRATA school).
16. Shakudō: gold inlay.
17. Iron, chased in open-work arabesque (*Sukibori style*).



18. Iron : contour of a dove. *Signed* KI no Munemasa.
19. Shakudō : scattered cherry blossoms.
20. Bronze gilt : turquoise enamel border, dragons.
21. Iron, chased : street scene, ox-carts, horsemen, &c.
22. Sentoku, chased : two mythical animals.
23. Iron, chased : a rabbit.
24. Sentoku : peonies and rabbit in the grass. *Signed* Yasuchika.
25. Iron : tree in shakudō.
26. Iron : encrusted with drops of silver.
27. Iron, watered. *Signed* MIŌCHIN KI no Yoshishige.
28. Iron : two personages with an animal. *Signed* Tetsugendō Shōraku.

*Lent by Mr. E. L. Montefiore, Paris.*

### 3 COLLECTION OF ONE HUNDRED AND TWENTY-NINE SLIDERS (*Ojime*).

These were used chiefly to make taut the cord of the Inrō, and so to draw its several parts together. The Ojime shown are of various metals—gold, silver, copper, shibuichi, shakudō, bronze, iron, and pewter. They are decorated by many different processes and with many different materials, and afford admirable examples of skill and felicity of treatment. Some of the damascened iron Ojime are by Komai. Amongst the signatures comprised in this series will be found those of Kazuyuki, Masaharu, Masakazu, Nagayoshi, Nobukiyo, Sanehiko, and Toshinaga. A few of the specimens belong to the 17th century, but the great majority to the 18th and early part of the 19th.

*Lent by Mr. A. H. Church.*

### 4 COLLECTION OF NINE METAL NETSUKÉ.

*Lent by Mr. H. S. Trower.*

### 5 COLLECTION OF FIFTEEN SPECIMENS ILLUSTRATIVE OF PATINATED, ETCHED, AND ASSOCIATED METALS.

1. Tsuba in mottled shakudō and red copper.
2. Hikite in red copper.
3. Hikite in olive bronze.
4. Hikite in red copper.
5. Tsuba in mottled metals—mizu-nagashi.
6. Tsuba in shakudō.
7. Tsuba showing patina of magnetic oxide of iron.
8. Tsuba showing etched and watered iron.
9. Tsuba of fifteen alternate layers of silver and red copper, pierced obliquely.
10. Tsuba with etched bronze ground.
11. Tsuba imitating Guri lacquer in layers of shakudō and red copper.

12. Tsuba imitating Guri lacquer in layers of shakudō and shibuichi.
13. Tsuba of mottled and plaited metals—mizu-nagashi.
14. Tsuba with mosaic work of inlaid metals.
15. Tsuba imitating Guri lacquer.

*Lent by Messrs. Gilbertson, Salting, Tomkinson and Church.*

## Case IV.

### Bronze, Iron and Copper Vessels and Ornaments.

- 1 BOWL. Octagonal, on four feet. Bronze casting. Basket work, with scattered insects and snails in relief. *Seals*, "Seimin iru," and "Ki-ō." Cast by Seimin.  
*Lent by Mr. G. Salting.*
- 2 HANA-IKÉ. Bronze casting. Dragon, with tama in clouds. *Seal*, "Toūin iru." Cast by Toūin.  
*Lent by Mr. G. Salting.*
- 3 HANA-IKÉ. Bronze casting. Stand of three tortoises and waves. *Seal*, "Seimin iru." Cast by Seimin.  
*Lent by Mr. Stuart Samuel.*
- 4 HANA-IKÉ. Bronze casting. Diaper of fir needles, shippō design. *Signed* Ikkwan Toūin.  
*Lent by Mr. Stuart Samuel.*
- 5 HANA-IKÉ. Flower vase. Bronze (karakane) casting. Lower surface of bowl in imitation of the grain of stone (ishime). Support, a dragon. *Signed* Gidō.  
*Lent by Mr. Stuart Samuel.*
- 6 YAKWAN, or kettle and heater. Bronze etched. Lespedeza, chrysanthemum, platycodon, &c., in low relief.  
*Lent by Mr. Wm. C. Alexander.*

- 7 TABAKO-IRÉ. Iron, wrought. Kettle turning into a badger. *Signed IWAI Hōsaku.*  
*Lent by Mr. Wm. C. Alexander.*
- 8 TABAKO-IRÉ. Iron, wrought. Kettle turning into a badger. *Signed MIŌCHIN*  
Munesuke.  
*Lent by Mr. Wm. C. Alexander.*
- 9 KŌRO. Iron, cast and wrought. A crab. *Signed MIŌCHIN Muneyoshi.*  
*Lent by Mr. E. L. Montefiore.*
- 10 BOWL, with cover in form of helmet. Iron, wrought. *Signed MIŌCHIN Nobuiye.*  
*Lent by Mr. Wm. C. Alexander.*
- 11 TABAKO-IRÉ. Iron, wrought. A toad.  
*Lent by Mr. Wm. C. Alexander.*
- 12 OKIMONO. Bronze casting. A dragon.  
*Lent by Mr. E. L. Montefiore.*
- 13 OKIMONO. Iron, wrought. A cock, with feathers separately worked. *Signed*  
MIŌCHIN Munefusa.  
*Lent by Mr. Stuart Samuel.*
- 14 OKIMONO. Iron, wrought and cast. A crayfish (Ise-ebi), *Palinurus Burgeri.*  
*Lent by Sir Charles Robinson.*
- 15 KŌRO. Bronze casting. Dragon holding a crystal ball (tama).  
*Lent by the Hon. W. F. B. Massey-Mainwaring.*
- 16 VASE. Iron. Gold and silver dragon in high relief, neck with diapers of gold  
and silver inlays and plaques of enamel. *Signed Ittōsai KANEYASU Masatoshi.*  
*Lent by Mr. M. Tomkinson.*
- 17 OKIMONO. Bronze casting. A mermaid.  
*Lent by Mr. Wm. Anderson.*
- 18 OKIMONO. Iron, cast and wrought. A crab.  
*Lent by Mr. Wm. C. Alexander.*

- 19 CHŌSHI. Vessel for warming sake. Iron casting. Characters for "happiness" and "longevity," in relief.  
*Lent by Mr. R. Phené Spiers.*
- 20 OKIMONO. Iron, partly wrought and partly cast. A peacock: the tail may be raised, and is then supported by a spring.  
*Lent by Mr. H. S. Trower.*
- 21 SHURO, or portable hand-warmer. Copper, pierced cover.  
*Lent by Mr. T. W. Cutler.*
- 22 YA-KWAN. Vessel for heating water. Iron casting, with patches of bronze in imitation of gold. The felicitous combinations of pine, bamboo and plum (shō-chiku-bai), and crane and tortoise (tsuru-kame), in relief.  
*Lent by Mr. Stuart Samuel.*
- 23 KŌRO, in the form of a flying goose.  
*Lent by Colonel Goff.*
- 24 TESSEN. War fan. The outer ribs (oya-bone) of iron, inlaid with silver (hira-zōgan). Chrysanthemum and paulownia badges, with diapers and arabesques. The front of the fan bears a representation of the rising sun (hi-no-maru), and the back of the moon (tsuki-no-maru), both on a black ground.  
*Lent by Mr. Edward Dillon.*
- 25 SMALL FAN-SHAPED BOX. Iron, with silver edges, inlaid in silver (hira-zōgan). Cherry flowers floating down a stream. Handle of box, a cherry-bud in silver.  
*Lent by Mr. J. M. Swan.*
- 26 HANA-IKÉ. Flower vase in the form of a basket. Bronze (karakane), with black patina.  
*Lent by Mr. F. Yeats Edwards.*
- 27 TE-SHOKU. A hand candlestick. Iron inlaid with silver (hira-zōgan). Peony flowers and foliage arabesques.  
*Lent by Mr. R. Phené Spiers.*



- 28 OKIMONO. Ornament in the form of a crab. Wrought iron, with eyes of sentoku. The claws, &c., with moveable articulations. *Signed* Hōkoku.

*Lent by Mr. M. Tomkinson.*

- 29 HANA-IKÉ. Flower vase, one of a pair. Bronze (sentoku, with patina to imitate the dark brown bronze karakane). With copper, silver and shakudō inlays. Birds, reeds and moon. *Signed* (see Case VI., No. 34).

*Lent by Mr. J. M. Swan.*

- 30 HI-BACHI. Brazier. Hammered copper. Encrusted with chrysanthemum and paulownia (kiku and kiri) badges and chrysanthemum flowers in copper and sentoku in repoussé work (uchi-age). Cover, pierced and encrusted with the same decorations.

*Lent by Mr. Wm. C. Alexander.*

- 31 OKIMONO. Bronze (karakane) casting. In the form of an octopus humorously represented holding a fan and performing a dance.

*Lent by Mr. Stuart Samuel.*

- 32 KŌRO. Incense burner, in the form of a mantis (kama-kiri). Bronze (karakane) cast and chased. *Signed* Seimin iru. Cast by Seimin.

*Lent by Mr. E. L. Montefiore.*

- 33 OKIMONO. Ornament, in the form of a gigantic species of prawn (Ise-ebi). *Palinurus Burgeri*. Copper. All the articulations of the legs, tail, antennæ, &c., are perfectly movable.

*Lent by Mr. J. M. Swan.*

- 34 BON. Tray. Silver chased and inlaid. Chrysanthemum inlaid in shakudō and shibuichi (hira-zōgan). Orchids chased and similarly inlaid. Border of tray pierced and chased. *Signed* Katsuhiko.

*Lent by Mr. S. Bing.*

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## Case V.

### Bronze Vessels and Ornaments, Armour, and Swords.

- 1 FLOWER TAZZA. Bronze. Cranes and clouds in relief, on stand representing conventional waves. *Seal, Tōryōsai.\** 19th century.  
*Lent by Colonel Goff.*
  
- 2 & 4 CANDLESTICKS. Bronze. Open-work, with design of paulownia.  
*Lent by Sir Trevor Lawrence.*
  
- 3 FLOWER TAZZA. Bronze. Decoration of bats and fungi. *Seal, Toiunsai iru.*  
Cast by Toiin. Beginning of 19th century.  
*Lent by Mr. Stuart Samuel.*
  
- 5 VASE. Bronze. Decoration of flowering plum branch. Above and below, diapers with small dragons.  
*Lent by Mr. M. Tomkinson.*
  
- 6 VASE. Bronze. Decoration of cloud and key patterns, elephant-head handles. A Chinese date of the Ming dynasty on the neck, but probably Japanese.  
*Lent by Mr. W. Harding Smith.*
  
- 7 VASE. Hammered copper (Hiroshima ware). Pattern in relief (appliqué) round neck. Key pattern engraved around body.  
*Lent by Mr. G. Salting.*
  
- 8 VASE, with single ring for hanging (Kake-hana-ike.) Bottle-gourd shape, deeply fluted. Bronze, with red patina.  
*Lent by Mr. Stuart Samuel.*
  
- 9 FLOWER TAZZA. Bronze. The stand decorated in high and full relief, with carp leaping among waves. *Signed, Yoshimichi (or Gidō).*  
*Lent by Colonel Goff.*
  
- 10 BASIN-SHAPED HAMMERED VASE, the hammer mark showing and forming pattern. Reddish brown copper. Supported by three Chinese boys.  
*Lent by Mr. Alfred Cock.*

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\* This seal, in Japanese bronzes, forms part of the casting. The letters are generally in high relief within a square frame (see No. 26 in this Case, where there is a second signature on the side).

- 11 VASE, with wide rim. Bronze, with greyish brown patina. Decoration of conventional leaves.

*Lent by Mr. G. Salting.*

- 12 FLOWER TAZZA. Yellow bronze (sentoku). Pine needles and small conventional birds (chidori) on a fluted ground resembling the calyx of a flower. Inscribed "Juryōsai Sōmin iru." Cast by Sōmin. Early 19th century.

*Lent by Mr. G. Salting.*

- 13 FLOWER TAZZA. Bronze, with dark patina. On the tazza, flying cranes in high relief. On the stand, freshwater tortoises among conventional waves. Inscribed, both on the stand and tazza, "Toūin iru." Cast by Toūin. Early 19th century.

*Lent by Mr. G. Salting.*

- 14 KŌRO. Bronze incense burner from the front of a Buddhist shrine. Decoration of dragons in high relief. A Chinese lion (kara-shishi) on the top. Inscribed "Sōmin iru." Cast by Sōmin. (Similar to Case VII., No. 19.)

*Lent by Mr. F. Yeats Edwards.*

- 15 SHALLOW BOWL, with handle. Bronze. Dragon and clouds in relief. Signed Tanchōsai.

*Lent by Mr. J. M. Swan.*

- 16 KŌRO. Incense burner of yellow bronze (sentoku), the yellow ground only appearing in patches, in imitation of the gold in old Chinese vases. The decoration entirely of bamboo leaves and stems. A Chinese date of the Ming dynasty on the base, but a Japanese casting.

*Lent by Mr. W. Gowland.*

- 17 FLOWER TAZZA on stand. Pale bronze; in imitation of basket work, with a trailing convolvulus. The legs to imitate twigs of wood, up which snails are crawling. Inscribed "Toūin iru." Cast by Toūin.

*Lent by Mr. G. Salting.*

- 18 KŌRO. Incense burner. Bronze. In the form of a peacock, with tail feathers displayed.

*Lent by*

- 19 BOWL. Bronze, with dark patina, to imitate a wicker-work basket, standing on three branches of bamboo. Signed Yoshimichi (or Gidō).

*Lent by Mr. H. J. Pfungst.*

- 20 KŌRO. Large incense burner. Yellow bronze casting, hammered and chased on surface; in the form of a carp, supported by its fins.

*Lent by Mr. F. Yeats Edwards.*

- 21 OKIMONO. Ornament of bronze. A squirrel and grapes, on a diapered stand.

*Lent by Mr. F. Yeats Edwards.*

- 22 PRICKET CANDLESTICK. Bronze casting, conventionally representing a boat with mast, ropes, and dragon prow; a man with Korean hat steering.

*Lent by Mr. Stuart Samuel.*

- 23 SPHERICAL BOWL. Bronze. Decoration of carp, in high relief, darting through the water, with other small fish (medaka), and water weeds. The legs to represent decayed sticks of wood, covered with the same weeds. *Signed* Joün, with monogram (*kakihan*). 19th century.

*Lent by Mr. J. M. Swan.*

- 24 BOWL, used in a lady's toilette. Copper gilt and engraved with flowing designs of peonies, with the Tokugawa badge. Lacquered inside.

*Lent by Mr. W. Harding Smith.*

- 25 LONG NECKED VASE. Bronze, with rich patina of various shades. Illegible Chinese characters on base.

*Lent by Mr. M. Tomkinson.*

- 26 FLOWER VASE. Basin shaped. Bronze. Decoration, dragons, hornets and conventional clouds, in relief. On a plum blossom in relief on the base, the *inscription* "Seimin iru." Cast by Seimin, and on the side, "Design of Bunchō."

*Lent by Mr. G. Salting.*

- 27 OKIMONO. Bronze casting, in the form of a gold fish (kin-gyo). The eyes of gold and shakudō inlay. *Signed* Joün (in incised characters).

*Lent by Mr. F. A. Satow.*

- 28 FLOWER TAZZA. Grey bronze, resembling the alloy used for mirrors. The tazza calyx shaped, with small medallions containing various animals, on a stand to imitate twigs of wood tied together. *Inscribed* Toünsai. Early 19th century.

*Lent by Mr. G. Salting.*

- 29 VASE. Bronze, with black patina in the shape of a silk treasure-bag, with cord and tassel, supported by three Chinese boys.

*Lent by Mr. H. J. Pfungst.*



### Armour and Swords.

- 30 KOTE.\* Brassart and avant bras, terminating in gauntlet (tetsugai). Chain mail over silk brocade, with iron plates working on hinges in the fore-arm. The gauntlet of iron repoussé to imitate a lion's face.

*Lent by Mr. Wm. C. Alexander.*

- 31 GUARD FOR FORE-ARM, used by archers (?). Wood, covered with black lacquer and polished fish-skin. Design of sparrows flying behind a bamboo trellis.

*Lent by Sir Charles Robinson.*

- 32 MEMPŌ. Vizor-shaped mask, the form called shiwa-zura (wrinkled face). Thin hammered iron, of two parts, moving on hinges, the inside lacquered red. Beneath the chin, a metal tube for outlet of perspiration. Below the chin hangs a gorgette (yodaré-kaké) of two plates of lacquered iron, with cords of coloured silk (odoshi-ge). Signed under chin, MIŌCHIN Shikibu Kī no Muneaki. MIŌCHIN Muneaki, commonly called Shikibu, lived in Yedo 1673-1740.

*Lent by Mr. Wm. C. Alexander.*

- 33 KABUTO. Pot-helmet or chapel-de-fer. The wrought-iron skull, with remains of lacquer, of simple conical form (dzu-nari), built up of eighteen ribs converging at the top, each with nine rivets (hoshi). In the centre of the crown, a large gilt-brass socket, called hachiman-za, the outer rim (kiku-za) decorated with chrysanthemums; this part was sacred to the God of War. Behind this a ring with tassel, to which the kasa-jirushi, a flag with owner's badge, was attached.

To the back of the helmet is attached the top plate of the couvre-nuque (shikoro) to which the two lower plates are attached by silk tassels, these plates are of iron, lacquered black; they are decorated with silk odoshi-ge, and gilt brass ornaments of chrysanthemum flowers and butterflies. On either side of helmet, wing-piece (fuki-gayeshi); with the Tokugawa badge in gilt brass.

In the position of the crest, a frame of shakudō, the lower part (with the Tokugawa badge) called tsuno-moto, above this rises the harai-date in the shape of a Buddhist Vagra, and in these are inserted the gilt mayedate and the two wakidaté.

The mask (No. 32) was attached to this helmet. By MIŌCHIN Muneaki (1673-1740).

*Lent by Mr. Wm. C. Alexander.*

- 34 NOSE-PIECE FOR A HORSE. Hammered iron, pierced with openings for nostrils. Open work at the sides to represent a butterfly.

*Lent by Mr. Wm. C. Alexander.*

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\* The Japanese and European terms used in describing the armour in this Collection have been taken, for the most part, from the Paper by Mr. Conder, in the "Transactions of the Asiatic Society of Japan," Vol. IX.

- 35** "HELMET BREAKER" (*Hachi-wari*). A long bar of carefully wrought iron, shaped somewhat like the blade of a sword but of considerable thickness, and furnished with hilt, guard and scabbard. This weapon is said to have been devised and used by Kusunoki Masashigé, a famous warrior of the 14th century. *Signed* SHŌJI Naokatsu.

*Lent by Mr. Wm. Anderson.*

- 36** SCABBARD OF SWORD. Natural rough wood, with bark, from the hollows of which a snake of silver is issuing, and winding round the scabbard. *Signed* HORITANI Toshimitsu. The cleat (*kurikata*) in the shape of a fungus.

*Lent by Mr. E. L. Montefiore.*

*Armour and Swords continued at No. 49.*

- 37** CYLINDRICAL BOWL OF RED COPPER. Decoration, carved in *intaglio-rilevato* on a smooth ground, which is damascened with silver; *hōwō* bird among conventional clouds. The lid with silver handle.

*Lent by Mr. J. M. Swan.*

- 38** VASE, in the shape of a flower-pot. Bronze covered with fine diaper decoration. In the centre of each face, dragons in high relief. *Inscribed* "Sōmin iru." Cast by Sōmin.

*Lent by Mr. G. Salting.*

- 39** KŌRO. Incense burner. Bronze, with black patina, in the form of a lion-like monster with bird-like claws (compare Case XIX., 6).

*Lent by Mr. Wm. Anderson.*

- 40** BOWL-SHAPED VASE FOR FLOWERS. Bronze. The body encircled by a dragon in high and full relief. *Inscribed* "Dai Nippon Kyōto ju Toūin iru." Cast by Toūin, a resident in Kyōto, Japan. Early 19th century.

*Lent by Mr. J. M. Swan.*

- 41** FLOWER-VASE. Bronze, with red and black patina, in the form of the stem of a bamboo, up which a snail in various coloured alloys is creeping. *Signature*, engraved on the base, Chizan.

*Lent by Mr. Alfred Parsons.*

- 42** CHŌSHI. Cast iron kettle for warming sake. Lid of *cloisonné* enamel, with silver knob.

*Lent by Mr. Alfred Cock.*

- 43** YAKWAN. Kettle, with charcoal holder. Pale-brownish bronze with elaborate floral decoration in *repoussé*. The handle of wood with silver mountings.

*Lent by Mr. W. Gowland.*

- 44 KŌRO. Bronze incense burner in the form of a clam shell resting on a rock.  
*Signed Tanchōsai.*

*Lent by Mr. F. Yeats Edwards.*

- 45 FLOWER VASE. Bronze. In the shape of a stem of bamboo, showing the aerial roots upon which a frog is resting. *Signed Yoshimichi (or Gidō).*

*Lent by Mr. F. G. Smith.*

- 46 OKIMONO. Bronze, gilt in places; a falcon (iwataka) standing on a rock, one claw raised holds a young hare. *Signed MIYAO* (engraved on an inlaid plate of brass).

*Lent by Mr. Constantine Ionides.*

- 47 PLATE. Yellow bronze, with mottled surface, the decoration of black and dark brown; the colours produced, in part at least, by staining, though there is, apparently, in places, an incrustation of shakudō; nightingale (hototogisu) flying in front of the moon.

*Lent by Mr. Wm. C. Roberts-Austen.*

- 48 MIRROR. Copper-tin alloy, silvered on face. Reverse with conventional peonies in relief. The mirror is without handle, with scalloped border, and suspended by a cord from a boss on the back.

*Lent by Mr. R. Phené Spiers.*

#### **Armour and Swords—Continued.**

- 49 PAIR OF STIRRUPS. Iron, inlaid with brass and silver studs, inside lacquered. Figure of dragon in the limb of the buckle.

*Lent by Mr. Frank Dillon.*

- 50 KABUTO. Iron pot-helmet. The head-piece is tall, and furnished with a narrow brim. It resembles, and is probably adapted from, a Spanish helmet of the 16th century. Decorated with a repoussé design of conventionalised peonies.

*Lent by Mr. Wm. C. Alexander.*

- 51 LACQUERED SWORD STAND. Silver mounted. Decorated in gold, with landscapes on a dark wood ground. Drawers and recess in front. Late 17th century.

*Lent by Colonel Goff.*

- 52 LARGE SABRE (Tachi). With lacquered scabbard inlaid with mother-of-pearl. Chased and enamelled metal furniture bearing the Tokugawa badge.

*Lent by Sir Henry Howorth.*

- 53 DIRK (Wakizashi) in brocade case. Plain polished black lacquered scabbard. Mounts decorated with gold appliqué ornament, tsuba of shakudō.  
*Lent by Mr. E. L. Montefiore.*
- 54 SWORD STAND. Wood lacquered, with design of peonies. 18th century.  
*Lent by Mr. Frank Dillon.*
- 55 DIRK (Wakizashi). Hilt and scabbard lacquered, with raised designs in the style of Ritsuō. Charm in archaic characters, and long inscription praising its virtue. Dragon-headed hilt. (Compare Case X., No. 11.)  
*Lent by Mr. W. Harding Smith.*
- 56 SABRE (Katana). With lacquered scabbard. Metal work of furniture in imitation of guri lacquer.  
*Lent by Mr. Marcus B. Huish.*
- 57 TWO DAGGERS (Aikuchi). Black lacquer scabbards, one of them ribbed (sayagata). Silver mountings with incrustations of various metals.  
*Lent by Mr. G. Salting.*
- 58 DAGGER. Scabbard and hilt in black lacquer with decoration of gold lacquer in relief. Metal work in shibuichi.  
*Lent by Colonel Goff.*
- 59 DAGGER. Carved wood hilt in imitation of pine bark. Scabbard decorated with togidashi; bamboos in gold on black ground. Metal work in silver also decorated with bamboos.  
*Lent by Mr. Marcus B. Huish.*
- 60 SHOULDER-PIECE (Sodé). Three plates of iron joined by chain mail, with iron appliqué decoration of fans, plum blossom and bamboos.  
*Lent by Mr. Wm. C. Alexander.*
- 61 ARCHAIC SWORD. With massive wooden hilt and scabbard, carved and lacquered; in the form of a dragon with clinging lotus leaf and with a sword of antique form in his mouth. The blade is decorated with an incised dragon.  
*Lent by Sir Henry Howorth.*
- 62 DAGGER. With heavy bronze hilt and scabbard in high relief, to represent a dragon-like fish.  
*Lent by Mr. W. Harding Smith.*
- 63 SABRE (KATANA). With hilt, guard, and mountings of scabbard in shibuichi, encrusted with various metals, scabbard of black lacquer with designs of fishes in coloured lacquer.  
*Lent by Mr. Stuart Samuel.*



- 64 DIRK. Scabbard lacquered in black and red togidashi; scattered cherry blossoms. Guard and kozuka cloisonné enamel.

*Lent by Mr. H. S. Trower.*

- 65 DIRK. With hilt and scabbard in carved wood, mountings of lacquered sentoku (yellow bronze), decorated with incised arabesques filled in with black lacquer.

*Lent by Mr. A. H. Church.*

- 66 SWORD STAND. Black lacquer and wood lacquer-varnished, with designs of falcon, plum blossoms in gold and silver lacquer and foil.

*Lent by Mr. H. S. Trower.*

- 67 DAGGER. Hilt and scabbard in black lacquer with cherry blossoms in gold. Metal appendages in silver with same design.

*Lent by Colonel Goff.*

- 68 DAGGER. Hilt and mounts in silver. Scabbard in black lacquer, incised to represent scattered pine needles.

*Lent by Colonel Goff.*

- 69 DIRK (Wakizashi). Hilt of damascened iron, scabbard partly lacquered, and partly covered with damascened iron.

*Lent by Mr. W. Harding Smith.*

- 70 CHŌSHI. Kettle for warming sake. Red bronze.

*Lent by Mr. F. Yeats Edwards.*

- 71 INCENSE BURNER. Red copper lid and base. Shape adapted from that of the old Dutch sugar box. Decorated with conventional designs. It is doubtful whether this is of Japanese manufacture.

*Lent by Mr. Alfred Cock.*

- 72 COVERED BOWL. In red copper, with repoussé medallions. Doubtful if Japanese.

*Lent by Mr. Alfred Cock.*

- 73 MIRROR, with handle. In lacquered case. Back decorated with raised design of bamboo and a Chinese character. These are visible in the reflection from the burnished face.

*Lent by Mr. Wm. Anderson.*

- 74 COVERED BOWL. Red copper with repoussé lid and incised designs on bowl. Doubtful if Japanese.

*Lent by Mr. Wm. C. Alexander.*

## Case VI.

### **Damascened, intarsia, chased and incrustated work in iron, silver, bronze and copper.**

The following terms are used to designate these kinds of work:—

Zōgan: A general name for inlaid work.

Hira-zōgan: Flat damascening.

Taka-zōgan: Incrustation in relief.

Nunomé-zōgan: Damascening in meshes.

Kin-kisé and Gin-kisé: Gold and silver appliqué, thin sheets affixed by pressure or friction. Azziminia work.

Hori-agé: Chasing in relief.

Uchi-agé: Embossing. Repoussé work.

- 1 **HANA-IKÉ.** A pair of flower vases. Damascene work (zōgan). Wrought iron inlaid with diapers. Chrysanthemums and floral badges in gold appliqué (kin-kise). Grapes in relief (taka-zōgan). Medallions in flat damascene work (hira-zōgan), relief (taka-zōgan), and gold appliqué (kin-kise), bearing landscapes and floral combinations with insects. *Signed SEKI.*

*Lent by Mr. Alfred Cock.*

- 2 **IRON BOX.** In the form of a mirror-box. Damascene work (zōgan). Diapers in silver. Wistaria, lespedeza and pinks, with a border of fruits and culinary vegetables in low relief, in gold and silver, and silver appliqué (gin-kise). *Signed Kyōto jū Komai sei (made by KOMAI in Kyōto).*

*Lent by Mr. R. Phéné Spiers.*

- 3 **GLOBULAR COVERED VASE.** In the form of an incense burner. Wrought iron. Damascene work in gold and silver. Lower iron surface, granular (nanako) extending into the upper damascened part in wavy outlines. Decoration, minute diapers in gold, medallions in gold and silver, inlaid (hira-zōgan) and appliqué. The larger medallions bear views of four Buddhist temples; the smaller, flowers, geometrical patterns, and animal forms in arabesques. The phoenix, carp, crane, and a Chinese bird (onagadori). *Signed Nihon-koku Kyōto jū Komai sei (made by KOMAI in Kyōto, Japan).*

*Lent by Mr. M. Tomkinson.*

- 4 KŌRO. Incense burner in the form of a quail. Wrought iron. Midrib of feathers in gold appliqué. Patches of gold appliqué on the breast. Attributed to one of the MIŌCHIN family of the 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 5 COVERED BOX. Iron, cast and wrought, chased and inlaid. A carp (koi) rising to the surface of the water, chased in relief (hori-age) in the iron. Water plants and insects inlaid in silver and two kinds of gold. The sides in diapers in silver. *Signed* Masao. *Seal* Chiku-in.

*Lent by Mr. J. M. Swan.*

- 6 HANA-IKÉ. A pair of vases. Wrought iron. Damascene work. Diaper ground in silver, raimon and another fret pattern in bands. One vase decorated with medallions in the shape of a fan (uchiwa), gourd, fan (ōgi) and slip of paper (tanzaku) containing landscapes, flowers and fruit in gold and silver inlaid, and appliqué. The other with medallions in the shape of a fan (ōgi), book (hon), gourd and winecup (sakazuki) containing a landscape, Arashi-yama with its cherry (sakura) trees, the flowering plum, lespedeza and reeds in similar work. *Signed* Kyōto jū Komai sei (made by KOMAI in Kyōto).

*Lent by Mr. Alfred Cock.*

- 7 MAMORI-BUKURO, with toggle. A bag worn by children in which charms are kept. Silver and shakudō. The bag is woven in strips of silver and shakudō in diapers, in imitation of a silk fabric. The toggle is of the same metals inlaid.

*Lent by Mr. Marcus B. Huish.*

- 8 KŌRO. Incense burner. Wrought iron. Damascene work. Ground, diapers and arabesques in gold and silver. Butterflies and medallions in gold and silver inlaid and appliqué. A distant view of Fuji-yama and a sea scene with junk in the foreground. Floral medallions and insects on the cover. *Signed* MORIGUCHI.

*Lent by Mr. Alfred Cock.*

- 9 BOX, in the form of oak leaves (kashiwa) *Quercus dentata*. Wrought iron, with insects in high relief (taka-zōgan) in silver, gold, shakudō and copper. The hinges in the form of a butterfly, in copper, and the clasp, of a spider, in silver with gold inlaid.

*Lent by Mr. E. L. Montefiore.*

- 10 HANA-IKÉ. A pair of flower vases in the form of gourd-shaped bottles. Silver gilt, with silver cords and tassels, chased and inlaid. The phoenix (hō-ō), with sprigs of paulownia flowers and leaves. The leaves in gold and silver (kin and gin-kise); the flowers and veins of the leaves inlaid in shakudō. Signed Ichiyō, with *kakihan*

*Lent by Mr. Alfred Cock.*

- 11 HANA-IKÉ. A pair of flower vases in the form of gourd-shaped bottles. Bronze (karakane), with damascene work in copper, shakudō and two kinds of gold. Sparrows and rice. Fret (raimon) and scalloped bands in hira-zōgan. One vase Signed NAGANO Haruo, the other Signed Gyokkwadō Haruo, with *kakihan*.

*Lent by Mr. J. M. Swan.*

- 12 TSUKA. Sword hilt, with mounts (kashira and fuchi). The sides in yellow bronze (sentoku), repoussé work (uchi-age) and chased. Bust of Bodhi Dharma (Daruma). Edges, wood in imitation of bamboo. Kashira, repoussé, chased and gold and silver inlaid. Head of Bodhi Dharma. Fuchi, yellow bronze. Waterfall and bamboo, in silver and gold, inlaid and chased. Sides Signed Shōzui, edges Signed Hashi-ichi. 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 13 KISERU. Tobacco pipe, with bowl and mouthpiece in silver, chased in high relief (hori-age) and gilt. The combination of pine, bamboo and plum (shō-chiku-bai). The first being indicated by pine needles and cones, with maple leaves, peonies, asters and chrysanthemums.

*Lent by Mr. M. Tomkinson.*

- 14 MARU-KAGAMI. Circular metal mirror. Cast by the "cire perdue" process. Pine, bamboo and plum (shō-chiku-bai) and crane and tortoise (tsuru-kame) surrounded by a wave pattern (seigai-nami).

*Lent by Mr. R. Phené Spiers.*

- 15 MIZU-IRÉ. Water vessel used in writing. Copper and yellow bronze (sentoku). Snowy peak of Fuji-yama, in green and white enamel, with indications of clouds in gold.

*Lent by Mr. J. M. Swan.*

- 15a OKIMONO. Silver chased, with gold inlaid. The sea dragon grasping the sacred gem. Waves conventionally represented.

*Lent by Mr. Alfred Cock.*



- 16 SMALL BOX. Shibuichi, lined with silver. Damascene work. Chrysanthemums inlaid in various kinds of gold, in silver, shibuichi, shakudō and red copper (hira-zōgan). Four of the seven gods of Happiness—Hotei, Fukurokuju, Jurōjin and Bishamon—in the above metals in high relief (taka-zōgan). *Signed* Moritoshi and Issanshi (?).

*Lent by Mr. M. Tomkinson.*

- 17 STILETTO. Blade in the shape of the ancient two-edged sword (ken), sheath and hilt of clouded silver, chased in relief with gold and shibuichi inlays. Two of the sixteen Rakan (Arhats). Handaka Sonja, holding up his alms-bowl from which a dragon with clouds is issuing, with Inkada Sonja looking on. Me-kugi or pin, by which the blade is fastened to the hilt, with dragon mounts in gold.

*Lent by Mr. E. L. Montefiore.*

- 18 KUSURI-SAJI. Spoon used for medicines by doctors. Silver chased. A dragon resembling crocodile in form. 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 19 OKIMONO. Shibuichi, sentoku and copper. Cast and chased. A coolie endeavouring to capture the Thunder God (Rai-jin) under his summer hat. The figure of the coolie in shibuichi, with silver inlaid and chased. The hat of sentoku. The Thunder God (Rai-jin) in copper, with gold and shakudō inlays on a cloud of shibuichi. The drum bears the mitsu-tomoye badge in silver and shakudō. *Signed* Katsuyasu. Modern.

*Lent by Mr. Alfred Cock.*

- 20 KŌRO. Silver incense burner in the form of a kirin, one of the four supernatural animals of the Chinese. (Usually translated Unicorn, but the specimen bears two horns). The perforated cover is in the form of the carapace of a tortoise. Silver, cast and chased.

*Lent by Mr. Alfred Cock.*

- 21 KŌRO. Incense burner. Wrought iron, with arabesques, chased in low relief. Decorated with gold appliqué (kin-kise) cloisonné and inlaid work. The paulownia badge (go-san no kiri) in gold inlaid. Medallions representing chrysanthemums and other flowers, &c., in cloisonné. *Signed* HIRATA Haruyuki, with *kakihan*.

*Lent by Mr. J. Gurney.*

- 22** HANA-IKÉ. Flower vase. Bronze, inlaid with silver. Diapers and arabesques, with fret pattern (raimon) in silver, inlaid. *Signed* Sekisō.

*Lent by Mr. H. J. Pfungst.*

- 23** SMALL BOX. Silver, with cover of shibuichi. Cover inlaid with silver, shakudō, gold and red copper (hira-zōgan) and chased. Vine with grapes and hornet. Sides of shakudō chased to represent the bark of a tree, with convolvulus inlaid in copper and silver.

*Lent by Mr. A. H. Church.*

- 24** MARU-KAGAMI. Circular metal mirror. Cast by the "cire perdue" process. Pine, bamboo and plum (shō-chiku-bai), and crane and tortoise (tsuru-kame).

*Lent by Mr. R. Phené Spiers.*

- 25** KISÉRU. Tobacco pipe. Silver. Bamboo and moon inlaid in shakudō, copper and pale gold.

*Lent by Mr. F. A. Satow.*

- 26** KISÉRU. Tobacco pipe. Silver bowl and mouthpiece. Cherry tree in bloom, the flowers partly hidden by conventional clouds, chased (hori-age). A warrior writing the artist's signature on the trunk of the cherry tree; a parody on Kojima Takanori's famous warning to the Emperor Godaigo (14th century). *Signed* Ichiōken Harutomo.

*Lent by Mr. H. S. Trower.*

- 27** NETSUKÉ. Toggle or button for tobacco pouch. Chrysanthemum flower in silver, with calyx in gold, chased. *Signed* Masanobu, with *kakihan*.

*Lent by Mr. Wm. C. Alexander.*

- 28** FUTA-MONO. Covered bowl. Sentoku. Chased in low relief. Chrysanthemums. *Signed* Kudai Gorozō tsukuru. Made by Gorozō of the 9th generation.

*Lent by Colonel Malet.*

- 29** HANA-IKÉ. A pair of flower vases, silver chased. The thousand monkeys (sembiki-zaru). Chrysanthemums and arabesques with a band of the raimon fret pattern. *Signed* Chō-ōsai.

*Lent by Mr. Alfred Cock.*

- 30 TABAKO-IRÉ. Tobacco pouch. The clasp (kana-mono) in silver, chased in high relief (hori-age). Shakudō, red copper and gold, incrustated and inlaid. The seven Fish Spirits supporting a temple bell above the waves. The bead (ojime), silver with gold inlaid. A fox, in the guise of an old woman, contemplating a trap set for his capture, with various flowers. *Signed* Yasuhiro tsukuru (made by Yasuhiro).

*Lent by Mr. M. Tomkinson.*

- 31 SAIHAI. General's bâton. A tassel of lacquered paper should hang from the upper hole. Metal mounts, copper gilt (kin-mekki), and cloisonné enamel, with thin plates of gold inlaid. Badge of a daimiō of the Daté family, with floral designs and arabesques.

*Lent by Mr. E. Gilbertson.*

- 32 MAWARI-GŌRO. Incense burner in the form of a ball, containing the holder for the incense, supported by gimbals, so that it remains upright in whatever position the ball is rolled. Shakudō and silver, engraved, chased and pierced. Plum flowers and sprigs of pine.

*Lent by Mr. Wm. C. Alexander.*

- 33 SMALL METAL BOX. Sentoku. Chased and repoussé work (uchi-dashi). Leaves of the lotus (hasu).

*Lent by Mr. Wm. C. Alexander.*

- 34 HANA-IKÉ. Flower vase (one of a pair with Case IV., No. 29). Bronze (sentoku, with patina to imitate the dark brown bronze karakane). With copper, silver and shakudō inlays. Egrets and reeds. Moonlight. *Signed* Kyōto jū Miyabe Atsuyoshi tsukuru (made by MIYABE Atsuyoshi in Kyōto).

*Lent by Mr. J. M. Swan.*

- 35 KISÉRU. Tobacco pipe. Brass, coated with pewter. Encrusted with paulownia badges, dragons and conventional chrysanthemums in copper gilt.

*Lent by Mr. Edward Dillon.*

- 36 KISÉRU. Tobacco pipe. Metal bowl and mouthpiece. Silver chased in high relief (hori-age), encrusted (taka-zōgan) and inlaid (hira-zōgen) with shakudō, gold and copper. Cranes and conventional waves.

*Lent by Sir Trevor Lawrence.*

- 37** KISÉRU. Tobacco pipe. Silver bowl and mouthpiece. Waves of the sea chased in high relief (hori-age) with anchors inlaid in shakudō and silver, and cables in gold, silver and shakudō.  
*Lent by Sir Trevor Lawrence.*
- 37a** KISÉRU. Tobacco pipe in silver, chased, with copper, gold, and shakudō inlaid. Boatmen towing a boat. After Hokusai. *Signed* Toshiharu.  
*Lent by Mr. G. Salting.*
- 38** SUZURI-BAKO. Writing-box. Copper with a brown patina, with mounts of the same metal. Repoussé work chased, and with pewter "onlaid." The conventional lion of the Chinese (Kara-shishi). Mounts with the repoussé arabesques characteristic of Hiroshima work.  
*Lent by Sir Trevor Lawrence.*
- 39** SAKAZUKI. Wine cup. Pewter encrusted with yellow bronze (sentoku), lacquer and mother-of-pearl. A Chinese bird (onaga-dori) in lacquer, and flowers of the weeping cherry (shidaré-zakura) in sentoku.  
*Lent by Mr. R. Phené Spiers.*
- 40** OKIMONO. A pigeon perched on a roof-tile. The bird of silver, with plumage in enamel and chased, and feet and beak of sentoku. The tile of sentoku bears the mitsu-tomoye and a creeping plant in enamel and silver.  
*Lent by Mr. Marcus B. Huish.*
- 41** WAKI-ZASHI. A short sword. The sheath (saya) of wood coated with transparent lacquer, with lotus leaves and fruits, and dragonfly in lacquer. The hilt (tsuka) is covered with shark-skin, over which is wound a black lacquered cord. The metal mounts and ornaments are of shibuichi repoussé and chased, with gold and red copper inlaid (taka-zōgan and hira-zōgan). Flowers, leaves and fruits of the lotus, and frogs, variously represented. The kozuka is *Signed* Hideaki.  
*Lent by Mr. W. Harding Smith.*
- 42** BOX, for a Circular Mirror. Copper, repoussé, chased and enamelled. On the cover, the Phoenix (hō-ō), chased, and in various coloured enamels. Sides, chased. Conventional leaves and flowers.  
*Lent by Mr. R. Phené Spiers.*
- 43** TE-SHOKU. A hand candlestick. Wrought iron, inlaid with silver and chased. Fans on a ground of wavy lines, representing water. One of the fans bears a badge of the Daté family of Daimyōs.  
*Lent by Mr. J. M. Swan.*
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## Case VII.

### Bronze Vessels and Ornaments.

- 1 INCENSE BURNER OKIMONO. Bronze. Wild goose standing upon a rock surrounded by conventional waves. In front is an illegible seal.

*Lent by Mr. Wm. C. Alexander.*

- 2 INCENSE BURNER OKIMONO. Bronze. Egret standing upon lotus leaf. The wings and back and the lotus stand are decorated with champlevé enamel.

*Lent by Mr. Wm. C. Alexander.*

- 3 FLOWER VASE. Bronze. With handles.

*Lent by Mr. G. Salting.*

- 4 FLOWER VASE. Bronze. Modified gourd shape. With handles.

*Lent by Mr. G. Salting.*

- 5 OKIMONO. Bronze. Rat with chestnut. *Signed* Masatsuné. 19th century.

*Lent by Mr. Richard Mills.*

- 6 INCENSE BURNER OKIMONO. Bronze. Goose. *Seal*, Masakatsu, metal caster of the Southern Kii Province. 19th century.

*Lent by Mr. Richard Mills.*

- 7 INCENSE BURNER OKIMONO. Bronze. Crab.

*Lent by Mr. E. L. Montefiore.*

- 8 INCENSE BURNER OKIMONO. Bronze. Dragonfish, with tasselled cord in mouth. Inscription referring to the legend of the carp becoming converted into a dragon when successful in leaping the cataract—an emblem of successful effort.

*Lent by Sir Trevor Lawrence.*

- 9 INCENSE BURNER OKIMONO. Bronze gilt in places. Two rats. *Seal* Meihō. 17th century.

*Lent by Mr. Wm. C. Alexander.*

- 10 FLOWER VASE. Tsuru-kubi (crane's neck) form. Bronze, with dark red patina

*Lent by Mr. M. Tomkinson.*

- 11 INCENSE BURNER OKIMONO. Bronze. Hen.

*Lent by Sir Trevor Lawrence.*

- 12 OKIMONO. Bronze. Mamushi (Japanese adder) and toad. Signed Dōsai. 19th century.  
*Lent by Mr. J. M. Swan.*
- 13 INCENSE BURNER OKIMONO. Cock. (Companion to No. 11.)  
*Lent by Sir Trevor Lawrence.*
- 14 OKIMONO. Bronze. Running hare. 19th century.  
*Lent by Mr. Alfred Cock.*
- 15 SQUARE BOX. Bronze, with rust-coloured patina. Decorated with conventional clouds and waves and a Sanscrit character. *Inscriptions* "Dedicated by the Okada family in the 15th year of Tempō (1844)," and "Made by OBATA Dōsai, metal caster."  
*Lent by Mr. G. Salting.*
- 16 WATER VESSEL (MIZU-IRÉ) FOR WRITING PURPOSES. Bronze. Diamond-shaped, with bamboo decoration.  
*Lent by Mr. J. M. Swan.*
- 17 OKIMONO. Bronze. Tiger. Signed Tsunénobu. 17th century (?).  
*Lent by Mr. Stuart Samuel.*
- 18 FLOWER VASE (TSURU-KUBI). Bronze, with brown patina.  
*Lent by Mr. M. Tomkinson.*
- 19 INCENSE BURNER. Bronze. Decorated with lion and dragons. Seal, "Cast by Sōmin."  
*Lent by Mr. F. Yeats Edwards.*
- 20 FLOWER VASE. Bronze, with damascened and incised design of cloud dragon. Incised *signature* Shigétoshi.  
*Lent by Mr. Wm. Anderson.*
- 21 OKIMONO INCENSE BURNER. Duck. 18th century.  
*Lent by Mr. Alfred Cock.*
- 22 VASE. Bronze. With key pattern around neck, and old Chinese arabesques on body.  
*Lent by Mr. W. Gowland.*
- 23 OKIMONO. Bronze. Group of tortoises. Seal, "Cast by Seimin." 19th century.  
*Lent by Mr. J. M. Swan.*

- 23a** OKIMONO. Bronze. Demon child weeping over an arm which has been cut off from the parent demon by the mediæval hero, Raikō. 19th century.  
*Lent by Mr. Wm. Anderson.*
- 24** OKIMONO INCENSE BURNER. Bronze. Sitting crane. 19th century.  
*Lent by Mr. F. Yeats Edwards.*
- 25** OKIMONO. Bronze. Highly conventionalised dragon. *Seal*, "Cast by Seimin." Early 19th century.  
*Lent by Mr. R. Mills.*
- 26** OKIMONO. Bronze. Two monkeys.  
*Lent by Mr. Wm. C. Alexander.*
- 27** OKIMONO. Bronze. Tiger. *Seal*, "Cast by Seimin." Early 19th century.  
*Lent by Mr. R. Mills.*
- 28** OKIMONO. Bronze. Toad. *Signed* Yasuchika. 19th century.  
*Lent by Mr. R. Mills.*
- 29** SMALL WATER VESSEL (MIZU-IRÉ). Bronze with cloisonné enamel medallions. 18th century.  
*Lent by Mr. Wm. C. Alexander.*
- 30** OIL LAMP. Bronze. In form of a fabulous tortoise with horns, and holding a vessel in the mouth. Illegible inscription in Chinese characters beneath. Possibly of Chinese workmanship.  
*Lent by Mr. G. Salting.*
- 31** OKIMONO. Bronze, with rust-coloured patina. Hare. Very conventional design.  
*Lent by Mr. R. Mills.*
- 32** OKIMONO. Bronze. Jurōjin holding roll of manuscript and seated on a stag. 17th century.  
*Lent by Mr. Wm. C. Alexander.*
- 33** OKIMONO. Bronze. Crane, with one wing partly extended. 18th century.  
*Lent by Mr. Alfred Cock.*
- 34** OKIMONO INCENSE BURNER. Bronze. Horse with monkey. 19th century.  
*Lent by Mr. Alfred Cock.*
- 35** OKIMONO INCENSE BURNER. Bronze. Pheasant on stump of tree. 17th century  
*Lent by Mr. Alfred Cock.*
- 36** ASH BOX. Bronze. Basket work with shells and crabs. *Signed* SUGIYAMA.  
*Lent by Sir Henry Howorth.*

- 37 OKIMONO. Bronze. Tortoise with three rolls on back, probably emblems of Fukurokuju. 16th century (?).

*Lent by the Hon. W. B. Massey-Mainwaring.*

- 38 OKIMONO. Bronze. Chinese boy in boat.

*Lent by Mr. R. Phené Spiers.*

- 39 OKIMONO. Bronze. Chinese lion. Semi-conventional treatment. 19th century.

*Lent by Mr. H. S. Trower.*

- 40 OKIMONO. Bronze. Tortoise. *Seal*, "Cast by Seimin."

*Lent by Mr. R. Mills.*

- 41 OKIMONO. Bronze. Wickerwork hat, the lining in imitation of stamped leather. 19th century.

*Lent by Mr. Wm. C. Alexander.*

- 42 OKIMONO. Bronze. Crow. Naturalistic treatment. 19th century.

*Lent by Mr. Wm. C. Alexander.*

- 43 MINIATURE MASK. Bronze. Demon face with widely open mouth.

*Lent by Mr. T. W. Cutler.*

- 44 NETSUKÉ. Bronze, heightened with gold. Chinese lion. *Signed* UMETADA of Jōshū.

*Lent by Mr. Stuart Samuel.*

- 45 VASE. Bronze. Upper part decorated with imitation of pottery glaze, lower portion with conventional waves. *Seal*, "Cast by Toün."

*Lent by Mr. G. Salting.*

- 46 INCENSE BURNER. Bronze. Hare.

*Lent by Mr. Stuart Samuel.*

- 47 VASE. Bronze, with cylindrical neck.

*Lent by Mr. G. Salting.*

- 48 OKIMONO. Bronze. A figure of Daruma.

*Lent by Mr. H. S. Trower.*

- 49 VASE. Bronze. With cloud dragon. *Seal*, "Cast by Toün."

*Lent by Mr. Alfred Parsons.*

- 50 OKIMONO INCENSE BURNER. Duck. 17th century.

*Lent by Mr. Stuart Samuel.*

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## Case VIII.

### Bronzes and other Metal Work connected with Buddhist Worship.

- 1 CANDLESTICK. Bronze. A dragon arising from the sea and ascending around a waterspout, which represents the stem of the candlestick. Below are conventional waves. 16th century (?).

*Lent by Mr. E. W. Hennell.*

- 2 CANDLESTICK. Bronze. Candle supporter wanting, the principal figure represents a Chinese sage, in company with a crane and tortoise, standing upon a rock in the midst of waves.

*Lent by Mr. Alfred Cock.*

- 3 SHINTŌ EMBLEM CASE. Iron box, enclosing Shintō emblems, the sun, and a wand supporting strips of paper (*go-kei*). The doors and dome of the case bear the Tokugawa badge and conventional clouds in enamel, and are fastened by an enamelled lock. The enamel and the silver plate on the base are probably later additions. On the silver plate, *signed* UMETADA.

*Lent by Mr. J. M. Swan.*

- 4 OKIMONO. Bronze. Three egrets standing upon an inverted lotus leaf. Not later than 16th century.

*Lent by Mr. Alfred Cock.*

- 5 OKIMONO. Bronze and gold. Lotus, with small water-wagtail and fresh water mussels. 19th century.

*Lent by Mr. J. M. Swan.*

- 5a OKIMONO. Yellow bronze. Kwan-on standing on a clam-shell.

*Lent by Mr. Alfred Cock.*

- 6 COMPANION TO NO. 1.

*Lent by Mr. E. W. Hennell.*

- 7 BUDDHIST GONG (*Dō-kei*). Bronze gilt. With design of phoenixes in low relief. This, when in use, is suspended upon a frame, and is struck in the position of the small central boss with a hammer.

*Lent by Mr. Wm. Anderson.*

- 8 SMALL BELL (*Wani-guchi*). Bronze. Crowned with an image of a tortoise in the embrace of a snake. *Dated* 1593, and *inscribed*, "Higo no Kami Fujiwara Kiyomasa" (Katō Kiyomasa, dedicator). The inscriptions are clearly defined, and the metal is covered with a fine green patina. The base presents three short feet.

*Lent by Mr. W. Harding Smith.*

**8a OKIMONO.** Bronze. Sitting figure representing S'akyamuni in his mountain retreat.

*Lent by Mr. C. H. Read.*

**9 BRONZE FIGURE OF YAKUSHI** (the Healing Divinity) in a sitting position, holding a sacred crystal in the left hand. *Inscription*, "Dedicated to the Yakushi at Itaya by Ikeda Shōsuké and Arai Tōyémon." *Dated* 1569.

*Lent by Mr. Alfred Cock.*

**10 BUDDHIST BELL.** Bronze. Shape transitional, between the ancient winged form and the late cupola. Design (Chinese) of intertwined dragons and lotuses in low relief.

*Lent by Mr. R. Phené Spiers.*

**11 OKIMONO.** Bronze. Representing standing figure of Daruma (Dharma).

*Lent by Mr. Stuart Samuel.*

**12 CUPOLA BELL.** Bronze. In form of a lotus leaf.

*Lent by Mr. J. M. Swan.*

**13 BUDDHIST DIVINITY CASE** (*Butsu-gan*). Lacquer, with elaborate silver mounts. Within are eight Buddhist divinities carved in wood.

*Lent by Mr. Marcus B. Huish.*

**14 OKIMONO.** Bronze. Representing pilgrim with shaven head, one hand holding the fragment of a staff, the other has grasped some object which is now lost. From the attitude of the figure it is probable that it originally bore a case of Buddhist relics on the back.

*Lent by Mr. Alfred Cock.*

**15 CUP.** Bronze. In the form of two lotus leaves.

*Lent by Mr. J. Gurney.*

**16 BUDDHIST BOWL-GONG.** In the form of a lotus flower. Inscription bears date of 1805, and states that it belonged to the branch temple of Kōmyō-zan, in the time of the priest Kōyo.

*Lent by Mr. Wm. Anderson.*

- 17 CANDLESTICK. Bronze. Tortoise and crane.

*Lent by Colonel Goff.*

- 18 BUDDHIST VASE. Bronze. With designs in low relief, representing phoenixes, angels and lotuses.

*Lent by Mr. H. J. Pfungst.*

- 19 TÖRÖ. Miniature temple lantern. Supported by six carved legs on a hexagonal base, decorated with conventional lines.

*Lent by Colonel Goff.*

- 20 CYLINDRICAL VESSEL WITH HANDLE. Bronze. Design of storm dragon. *Inscription*, "Dedicated by a man born in the year of the Rat."

*Lent by Mr. J. Gurney.*

- 21 FLOWER VASE. Bronze. Lotus leaf design, with three-clawed dragon. *Seal* in base, Meihō-an tsukuru (made at the house of the Singing Phoenix).

*Lent by Mr. C. H. Read.*

- 22 BUDDHIST DIVINITY CASE (*Butsugan*). Lacquer, with brass mounts. Within are Benzai Ten, the Fifteen Dōji, Bishamon Ten, Daikoku, and Fudō, carved in wood and coloured.

*Lent by Sir Charles Robinson.*

- 23 WINGED BELL. Bronze. Ancient Chinese arabesque design. The handle is continuous with two lateral wings.

*Lent by Mr. J. M. Swan.*

- 24 VASE. Bronze. Lotus leaf design, with handles formed by the unopened leaf and flower bud of the lotus.

*Lent by Mr. J. M. Swan.*

- 25 BUDDHIST BELL. Cupola form. Decorated with dragons rampant, clouds, and formal flowers; with a circle of conventionalised Sanscrit characters around the base. Handles formed by three-clawed dragons.

*Lent by Mr. Wm. Anderson.*

- 26 INCENSE BURNER (*Kōro*). Tripod, with dragon on lid.

*Lent by Mr. Edward Dillon.*

- 27** BUDDHIST FLOWER DISH. Perforated gilt copper. Lotus design. *Inscriptions*,  
to "The fifteenth day congregation" and "Temple of Hōsenji, Sakai."  
**29a** *Lent by Mr. Edward Dillon and Mr. Alfred Cock.*

### On the top of the Case.

- 30** BUDDHIST IMAGE. Bronze. Amitābha seated on conventionalised lotus stand.  
*Signed* Harutoshi. *Dated* 1772.  
*Lent by Mr. Alfred Cock.*
- 31** BUDDHIST BOWL-SHAPED GONG (*Dōhachi*). With *inscription*, "Dedicated by  
Sagamiya Jimbei, for the salvation of his ancestors and the prosperity of his  
house, to the Temple of Yakuwōji, at Mita, Shiba (Yedo), while Jikkō  
the 12th head priest, was present." *Dated* 1820.  
*Lent by Mr. Wm. Anderson.*
- 32** BUDDHIST DIVINITY CASE (*Butsu-gan*). The many-handed Kwan-on  
(Avalōkitēsvara). Carved in wood. Case lacquered, with gilt copper mounts.  
*Lent by Mr. Alfred Parsons.*
- 33** BRONZE FIGURE OF AMITABHA, standing with one hand upraised.  
*Inscription* on stand, "Hakkaku Masayemon [probably name of dedicator]  
Matsuki-mura, Matsuno-yama, Kubiki-gōri, Yechigo (province)." *Dated* 1840.  
*Lent by Sir Henry Howorth.*
- 34** BOWL OF HAMMERED IRON. Decayed leaf of lotus, with young leaf, flower,  
and seed-vessel with loose seeds.  
*Lent by Mr. Stuart Samuel.*
- 35** BOWL-SHAPED GONG. Hammered bronze, showing hammer marks.  
*Lent by Mr. Wm. Anderson.*

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## Table Case IX.

### Chiefly 17th Century Lacquer, with a few earlier Pieces.

- 1** BOX IN SHAPE OF PLUM-FLOWER. Carved wood. Decoration, black and  
red lacquer in low relief. Medallion with dragon, kara-shishi, hōwō, and  
flowers, inlaid with mother-of-pearl. Kamakura-bori, or possibly Chinese.  
Before 1600, and probably much earlier.  
*Lent by Mr. R. Phené Spiers.*



- 2 KŌGŌ. Incense-box, margins lined with pewter. Hira-makiye. Gold and poudré ground. Decoration of Paulownia flowers and leaves (less conventionalised than is usual) and bamboo. Possibly a specimen of Higashiyama Jidai of the end of the 15th century.

*Lent by Mr. Stuart Samuel.*

- 3 KŌGŌ. Small circular incense-box, margins lined with pewter. Decoration rather roughly executed in low relief on gold ground. Flowers of Paulownia unconventionally treated. Possibly Higashiyama Jidai of late 15th century.

*Lent by Mr. Stuart Samuel.*

- 4 KŌGŌ. Small square box, margins lined with pewter. Decoration, plain gold and poudré, on dark brown ground. Conventional chrysanthemum flowers in gold lacquer and mother-of-pearl inlay. Perhaps before 1600.

*Lent by Mr. G. Salting.*

- 5 KŌ-BON (Perfume-tray). Carved wood tray, in form of a peach blossom, on three legs. Nashiji, decorated with gold lacquer in low relief. Five of the signs of the Kō-no-zu in gold plate incrustation, with scenes from the Genji Monogatari. Attributed to TSUCHIDA Sōyetsu, middle of 17th century. BOX for holding the tray, of purplish brown lacquer (Shunkei-nuri) with diaper decoration on edges. *Inscribed*—Tōkwa-kōzu-bon. Literally, "Peach flower, perfume picture, tray." Attributed to Yōsei, late 17th century.

*Lent by Mr. A. W. Franks.*

- 6 INRŌ. Brownish black lacquer. Decoration in low relief, gold (partly rubbed off) on red base and mother-of-pearl. Peony flowers. Risers of fine nashiji. Attributed to Aogai Chōbei (1605-1649).

*Lent by Mr. E. Gilbertson.*

- 7 INRŌ. Black ground poudré. Decoration in low relief, gold on black lacquer (partly rubbed off) and mother-of-pearl. Chrysanthemums. Risers fine nashiji. Very similar to No. 6. 17th century.

*Lent by Mr. G. Salting.*

- 8 INRŌ. Risers lined with pewter. Black lacquer ground, gold partly rubbed off. Decoration in low relief and mother-of-pearl. Plum blossom and bamboo.

*Lent by Mr. G. Salting.*

- 9 INRŌ. Black lacquer ground. Decoration in high relief, lacquer and mother-of-pearl to imitate pottery and brocade. Tea-jars in their brocade cases. Early 17th century.

*Lent by Mr. G. Salting.*

- 10 INRŌ. Long and hexagonal. Red and black lacquer ground (suri-hagashi). Decoration, gold lacquer and mother-of-pearl in relief. Fern shoots, and Equisetum. 17th century.

*Lent by Mr. M. Tomkinson.*

- 11 INRŌ. Ground to imitate canvas. Decoration in low relief. Tortoiseshell and suri-hagashi lacquer. Kara-shishi and peonies. Cord guides of silver, and risers lacquered to imitate shi-bu-ichi. 17th century.

*Lent by Mr. W. Harding Smith.*

- 12 INRŌ. Wood carved in relief and lacquered to imitate tortoiseshell. Chinese subject. 17th century.

*Lent by Mr. E. Gilbertson.*

- 13 INRŌ. Brown lacquer poudré. Decoration, lacquer in relief and bone. Eagle on tree trunk.

*Lent by Mr. W. Harding Smith.*

- 14 INRŌ. Black lacquer ground. Decoration in relief of gold, black and red lacquer. Dragon ascending from the waves. 17th century.

*Lent by Mr. W. Harding Smith.*

- 15 INRŌ. Black lacquer ground. Decoration, gold lacquer of various shades. Faces of shell (?). Hotei and children. 17th century.

*Lent by Mr. W. Harding Smith.*

- 16 INRŌ. Gold, poudré ground. Decoration, lacquer in low relief. Gold and silver incrustation of cherry blossom. Saddled horse in high relief of dark wood. 17th century.

*Lent by Mr. G. Salting.*

- 17 INRŌ. Ground, gyōbu in irregular flakes. Decoration, gold of various shades. Chinese and Japanese fans. 17th century.

*Lent by Mr. G. Salting.*

- 18 INRŌ. Black lacquer ground. Decoration, gold lacquer and mother-of-pearl mosaic. Paulownia and key pattern (manji-tsunagi). 17th century.

*Lent by Mr. W. Harding Smith.*

- 19 KŌGŌ. Small incense box. Carved wood in low relief, lacquered. Mother-of-pearl mosaic ground. Hotei carrying bag, his body and face of pottery inlay. Inside, fine nashiji. 17th century.

*Lent by Mr. M. Tomkinson.*

- 20 INRŌ. Pale gold poudré ground. Decoration, lacquer in high relief. Mountain torrent and shells. Incrustation of mother-of-pearl, coral(?), &c. Of somewhat archaic style, and much worn down. Early 17th century.

*Lent by Mr. E. Gilbertson.*

- 21 INRŌ. Ground, gold poudré, of various tints. Decoration, gold lacquer in low relief. Plum blossom. The red flowers are probably of coral. Early 17th century.

*Lent by Mr. E. Gilbertson.*

- 22 INRŌ. Black ground, with flowing pattern in togidashi. Medallion of old Chinese conventional pattern. Imitation, in lacquer, of various dark metals. Cord guide in silver repoussé. Lacquered wood netsuke attached. 17th century.

*Lent by Mr. Wm. C. Alexander.*

- 23 SUZURI-BAKO. Writing box. Polished red lacquer ground. Decoration, gold and black lacquer (suri-hagashi). Dragon, and conventional clouds. Inside lid, an *inscription* in gold lacquer, but apparently of later date than the box—"Kwanyei san, hi-no-ye tora, go-gatsu, Shimizu Ichitayū Masatomo kore-wo tsukuru." Made by SHIMIZU Ichitayū Masatomo, in the year 1626.

*Lent by Mr. R. Phéné Spiers.*

- 24 INRŌ. Gold ground. Figures in relief in tortoiseshell. Scene from Chinese history. 17th century.

*Lent by Mr. W. Harding Smith.*

- 25 INRŌ. Tsuikoku lacquer. Jō and Uba on the strand of Takasago. With netsuke, a Karashishi of carved wood lacquered red (Kamakura-nuri).  
*Lent by Mr. W. Harding Smith.*
- 26 INRŌ. Tsuishu lacquer. Dragon in high relief and clouds on diaper ground. Chinese style of carving. Risers of fine nashiji.  
*Lent by Mr. E. Gilbertson.*
- 27 INRŌ. Base of mother-of-pearl mosaic (raden). Decoration in gold lacquer. Chinese carriage drawn by camels.  
*Lent by Mr. E. Gilbertson.*
- 28 INRŌ. Aogai, gyōbu in flakes and gold lacquer. Hōwō birds flying amid clouds over the waves. Attributed to Aogai Chōbei (1605-1649).  
*Lent by Mr. E. Gilbertson.*
- 29 KO-BAKO. Aogai on transparent lacquer ground, resembling tortoiseshell. Medallion at top, the Chinese sage Hichōbō riding on a crane over conventional waves (seigai-nami). Perhaps before 1600.  
*Lent by Mr. W. Harding Smith.*
- 30 KO-BAKO. Ground, fine mosaic of mother-of-pearl, wave and basket-work patterns. Incrustations of ivory, mother-of-pearl, tortoiseshell and coral. Chinese boys and lotus flowers. Inside, metal incrustations on nashiji. Late 17th century.  
*Lent by Mr. A. W. Franks.*
- 31 INRŌ. Small circular form. Black lacquer ground with gyōbu in small flakes. Medallion, mother-of-pearl (aogai) and gyōbu, with incrustation of stained bone. Mandarin ducks. Guides for cords in form of silver eyes.  
*Lent by Mr. H. S. Trower.*
- 32 JŪ-KŌGŌ. Small hexagonal nest of boxes for incense. Mother-of-pearl in diapers of fine mosaic and carved in relief. Two Chinese figures. 17th century.  
*Lent by Mr. E. Gilbertson.*
- 33 INRŌ. Small circular form. Black lacquer ground, with gyōbu in small flakes. Medallion, aogai and gold lacquer. Gold and ivory incrustation. Plum blossom. Guides for cords in form of silver eyes. Closely resembling No. 31, but apparently older. 17th century.  
*Lent by Mr. E. Gilbertson.*



- 34 INRŌ. Black lacquer ground inlaid with mother-of-pearl. Subject from Nijūshi-kō (Tales of Filial Piety). Resembling Chinese work, but the risers are of fine nashiji. 17th century.

*Lent by Mr. W. Harding Smith.*

- 35 BUNKO. Manuscript Box. Black lacquer. Incrustation of stag in copper. To the right, above, there has formerly been a silver moon (?). On inside, green and white lacquer roughly painted on the black ground. Branch of lespedeza. *Signed* HON-AMI Kōyetsu (1558-1637).

*Lent by Mr. Stuart Samuel.*

- 36 INRŌ. Ground, dark brown lacquer, resembling tortoise-shell. Decoration, incrustations of gold lacquer, mother-of-pearl and lead. Two hoes tied together, an owl seated on one of them. Risers of fine nashiji. *Signed* TSUCHIDA Sōyetsu, aged 81. About 1680.

*Lent by Mr. M. Tomkinson.*

- 37 INRŌ. Ground, dark brown lacquer, resembling tortoiseshell. Decoration, gold lacquer, mother-of-pearl and lead. Mast and sail of boat appearing over a bank or dike. *Signed* TSUCHIDA Sōyetsu, aged 77.

*Lent by Mr. G. Salting.*

- 38 INRŌ. Black lacquer ground. Decoration, gold lacquer and mother-of-pearl incrustation. Post of bridge, and mosquitoes dancing over a stream. *Signed* TSUCHIDA Sōyetsu, aged 77.

*Lent by Mr. Stuart Samuel.*

- 39 INRŌ. Dark ground, imitating tortoiseshell. Decoration, gold and silver lacquer in low relief. Fukurokuju. At the back, *signature* and *seal* of Sesshū (the great painter) in gold and red lacquer. *Signed*, at base, TSUCHIDA Sōyetsu, aged 71.

*Lent by Mr. G. Salting.*

- 40 KŌGŌ. Margins lined with pewter. Coarse nashiji, decorated with cranes of gold lacquer. 17th century.

*Lent by Mr. G. Salting.*

- 41 SUZURI-BAKO. Writing Box. Black lacquer ground, decorated with gold lacquer and mother-of-pearl inlay. Clothes-rack (ikō) with brocaded court robes and charm bag (mamori-bukuro). Attributed to TSUCHIDA Sōyetsu.

*Lent by Mr. Stuart Samuel.*

- 42** SUZURI-BAKO. Writing box, in the shape of a battledore, the margins lined with pewter (okiguchi). Nashiji, with decoration of gold and black lacquer. Court scene, a Kugé and ladies. Badge of two cranes at top (used by Nambu family). Water vessel of silver and shakudō in shape of shuttlecock. Attributed by owner to TSUCHIDA Sōyetsu.

*Lent by Mr. Stuart Samuel.*

- 43** INRŌ. Black lacquer ground. Decoration, red and gold lacquer in relief, lead, and mother-of-pearl incrustations. Cranes, and bridge post. Risers of fine nashiji. 17th century. In style of Sōyetsu.

*Lent by Mr. G. Salting.*

- 44** INRŌ. Black lacquer ground. Decoration, carved lacquer of various colours in high relief. Basket of flowers. *Signed* Yōsei. Attributed by owner to Yōsei, of Nagasaki, who introduced the style from China about 1660.

*Lent by Mr. E. Gilbertson.*

- 45** INRŌ. Black lacquer ground. Incrustation on either side of mother-of-pearl, and wood lacquered in chestnut colour in high relief. A horse rolling on the ground. *Signed* Yōsei. 17th century.

*Lent by Mr. Stuart Samuel.*

- 46** INRŌ. Black lacquer ground. Decoration, mother-of-pearl, and lacquer in relief. Fish, with eye of glass, lying on seaweed. Risers of chinkin-bori. Probably by Yōsei. 17th century.

*Lent by Mr. G. Salting.*

- 47** INRŌ-SHAPED BOX, with silver hinge and clasp. Black lacquer ground. Decoration, fish in mother-of-pearl, with eye of glass, lying on seaweed. (Closely resembling last.) Probably by Yōsei. 17th century.

*Lent by Mr. E. L. Montefiore.*

- 48** NYOI (a kind of staff carried by Buddhist priests). Carved wood, lacquered black and red. Hōwō, and Paulownia flowers in high relief.

*Lent by Sir Henry Howorth.*

- 49** SUZURI-BAKO. Writing box, with okiguchi in pewter. Red lacquer ground. Decoration, gold lacquer in low relief, with inlay of mother-of-pearl and lead. Iris flowers and bridge. *Signed* Seisei Kōrin (1660-1716). *Seal* Hōshuku.

*Lent by Mr. M. Tomkinson.*

- 50 BOX. Natural wood, rough surface. Margins with pewter lining (okiguchi). Decoration, gold lacquer in low relief, with mother-of-pearl and lead inlay. Bean pod and leaves. *Signed* (under lid) Hōkyō Kōrin.

*Lent by Mr. M. Tomkinson.*

- 51 SUZURI-BAKO. Black lacquer, painted with gold lacquer and inlaid with mother-of-pearl and lead. Stag and doe, with kikyō (*Platycodon grandiflorum*) and lespedeza flowers. Style of Kōrin, about 1700.

*Lent by Mr. E. L. Montefiore.*

- 52 KO-BAKO. Small cylindrical box. Natural wood. Decoration, gold lacquer in low relief, mother-of-pearl and lead inlay. Illegible *signature* (Koyen?). School of Kōrin.

*Lent by Mr. Stuart Samuel.*

- 53 KO-BAKO. Small cylindrical box. Lead margins (okiguchi). Dead gold ground, dusted with gold powder. Decoration, gold lacquer in low relief, silver foil and mother-of-pearl. Dragonflies and butterflies. School of Kōrin.

*Lent by Mr. Stuart Samuel.*

- 54 KŌGŌ. Small cylindrical incense box. Flowered ground, with dragonflies in silver and gold lacquer and mother-of-pearl. School of Kōrin.

*Lent by Mr. Stuart Samuel.*

- 55 INRŌ. Dark red ground. Decoration, gold and shibuichi lacquer, with lead and mother-of-pearl inlay. Conventionally-drawn cranes. School of Kōrin. Early 18th century.

*Lent by Mr. Stuart Samuel.*

- 56 KWASHII-BAKO. Small round box. Brownish-black lacquer ground. Decoration in low relief, gold and silver lacquer (blackened) and mother-of-pearl. Camellia and plum blossom. *Signed* KAJIKAWA, with two seals, but decorated in the style of Kōrin.

*Lent by Mr. Wm. C. Alexander.*

- 57 NATSUMÉ. Box for powdered tea. Ground of dark wood. Decoration brown lacquer, dusted with gold for clouds and rocks. Moon and stags of lead. School of Kōrin. 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 58 KŌGŌ. Small circular case. Coarse-grained natural wood, painted with white and green lacquer. Reeds and flying geese. Inside, plain gold lacquer. *Signed*, on base in red lacquer, Seisei (one of the signatures of Kōrin). About 1700.

*Lent by Mr. Stuart Samuel.*

- 59** INRŌ. Ground of soft coarse-grained wood (perhaps Paulownia), painted with white and green lacquer. Chrysanthemum and reeds. *Seal* (lacquer-painted on base) Taiseiken, used by the painter Sôtatsu.

*Lent by Mr. Stuart Samuel.*

- 60** SMALL SQUARE BOXES. Dark wood. Decoration, gold lacquer of two shades & in relief. Incrustation of tsuishu, copper and silver. Spotted deer under autumn maple (momiji ni shika). 17th century.

*Lent by Mr. Edward Dillon.*

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## Table Case X.

### Lacquer of the end of the 17th and beginning of 18th Century, including the School of Ritsuō.

- 1** SUZURI-BAKO. Rough natural wood, drafted edges of coarse nashiji, with circular medallion. Head of Daruma in carved lacquer, on gold ground. At side, two obscure *seals*, probably to be read "Tenrokudō," and "Humbly made by Kenkoku." Somewhat in the style of Ritsuō, but the lacquer on edge and inside, resembles early 17th century work.

*Lent by Mr. M. Tomkinson.*

- 2** BOX. Natural wood. Incrusted with plaques of pottery and other materials, to imitate roof-tiles, terminal and plain. Beaded edge, black lacquer gilt. *Seal* Kwan, in pottery. By Ritsuō. (1663-1747.)

*Lent by Mr. M. Tomkinson.*

- 3** SMALL TRAY. Rough natural wood. Decoration, incrustation in relief of lead, shell, wood, &c. River-boat, moored among reeds, goose flying across moon. *Seal* Kwan, in pottery. By Ritsuō.

*Lent by Mr. M. Tomkinson.*

- 4** SMALL TRAY. Rough natural wood. Decoration, incrustation of pottery, mother-of-pearl, with lacquer in relief. Chrysanthemum under a temporary shelter. *Seal*, on under side, Kwan, in pottery. By Ritsuō.

*Lent by Mr. M. Tomkinson.*



- 5 INRŌ. Black lacquer. Decoration, gold and bronze lacquer in relief, and pottery incrustation. Chrysanthemum, behind a rough hedge. *Seal* Kwan, in gold lacquer. By Ritsuō.

*Lent by Mr. M. Tomkinson.*

- 6 INRŌ. In form of bridge-post. Brown and black lacquer, imitating wood and metal. Figures in relief of various coloured lacquer. Benkei and Yoshitsune on Gojō bridge. Spear head and scabbard of pottery. Netsuke attached of similar ware; mouse eating a slice of fish. *Seal* Kwan. By Ritsuō.

*Lent by Mr. G. Salting.*

- 7 TABAKO-IRÉ. Black lacquer. Incrustation of pottery and red lacquer in relief. Daruma. Style of Ritsuō.

*Lent by Mr. M. Tomkinson.*

- 8 TABAKO-IRÉ. Black lacquer. Lid of carved wood. Incrustation in high relief. Mushroom and fly. Style of Ritsuō.

*Lent by Mr. Wm. C. Alexander.*

- 9 BOX IN FORM OF ROOSTING DUCK. Wood carved and lacquer-painted. *Seal* Kwan, on base. By Ritsuō.

*Lent by Mr. Wm. C. Alexander.*

- 10 INRŌ. Rough decayed wood. Decoration, elephant in low relief of lacquer mother-of-pearl and pottery. Inscription in seal character, referring to the elephant bringing happiness. School of Ritsuō.

*Lent by Mr. Wm. C. Alexander.*

- 11 BLACK SQUARE BOX. Pottery, or other white composition, covered with black lacquer. Five Chinese characters of archaic form. Inside, green glaze. On base, long Chinese inscription. *Dated* 1733. *Seal* Kwan. Probably by Ritsuō. (Compare *Sword*—Case V., No. 55).

*Lent by Mr. M. Tomkinson.*

- 12 INRŌ. Brown carved lacquer, to imitate an ancient piece of Chinese ink, with a Chinese date and two female figures. *Signed* on base, Ritsuō, with unusual *seal*. By Ritsuō.

*Lent by Mr. Stuart Samuel.*

- 13 INRŌ. Lacquered wood. Incrustation of mother-of-pearl and lacquer in relief. Sides and risers of chinkin-bori. Fish and prawn lying upon water-weed. *Seal* of Hanzan. 18th century.

*Lent by Mr. H. S. Trower.*

- 14 INRŌ. Polished dark red lacquer (Shunkei-nuri). Decoration, incrustation of pottery with lacquer in high relief. Poppies. *Signed* Hanzan. 18th century.

*Lent by Mr. G. Salting.*

- 15 INRŌ. Black lacquer. Decoration, pottery and lacquer in relief. Dragonflies. *Signed* on base, in large seal characters, MOCHIZUKI Hanzan. 18th century.

*Lent by Mr. G. Salting.*

- 16 INRŌ. Black lacquer. Incrustation of pottery and mother-of-pearl. Shells and water-weeds. Chinkin-bori risers. Attributed to Hanzan.

*Lent by Mr. E. Gilbertson.*

- 17 INRŌ. Dark brown lacquer. Decoration, pottery and lacquer in relief. Imitating porcelain plate of Ming period and old Chinese copper coin. *Signed* KIMURA Jikkyoku. School of Ritsuō. 18th century.

*Lent by Mr. E. L. Montefiore.*

- 18 INRŌ. Dark wood. Decoration, tortoiseshell and lacquer in high relief. Bonito (katsuo) fish and seaweed. *Signed* Kyūkoku. School of Ritsuō. 18th century.

*Lent by Mr. G. Salting.*

- 19 CYLINDRICAL BOX. Nashiji lacquer. Lid inlaid with pottery figure of Daruma. Inside lid, pottery seal, Haritsu (a form of the name Ritsuō).

*Lent by Mr. Wm. C. Alexander.*

- 20 INRŌ. In form of Pecten shell. Carved wood, lacquered. Smaller shells in relief, in pottery and lacquer. *Signed* Sadaji (on riser). School of Ritsuō.

*Lent by Mr. E. Gilbertson.*

*For other larger examples of Ritsuō, see Cases XIII., 54, and XV., 33; also a tray and a long plaque on the wall.*

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- 21 KŌGŌ. Box for perfume. Gold and coloured lacquer with mother-of-pearl; key-pattern (manji-tsunagi). Chrysanthemums and Paulownia. Late 17th century.

*Lent by Mr. G. Salting.*

- 22 KŌGŌ. In shape of lady's robe. Gold, silver and brown lacquer to imitate brocade. Late 17th century.

*Lent by Mr. G. Salting.*

- 23 KŌGŌ. In the form of a cap worn by the dancers of the "Gigaku" school. Kiri badge on top. Decoration chiefly very fine gold mosaic (gyōbu) on black ground. Late 17th century.

*Lent by Mr. A. W. Franks.*

- 24 KŌGŌ. Imitating a basket on three legs. Black lacquer. Gold and red decoration. Nandina, fern and other plants. Late 17th century.

*Lent by Mr. G. Salting.*

- 25 TRI-LOBED BOX. Black lacquer ground, irregularly poudré with gold (kinfun-ji). Decoration, chrysanthemum in raised gold lacquer, gold foil and mother-of-pearl. Late 17th century.

*Lent by Mr. E. L. Montefiore.*

- 26 OBLONG TRAY. Taka-makiye. Inlay of gyōbu, silver, mother-of-pearl and coral. Border diapers with kiku flower. Landscape of the Chinese school. 17th century.

*Lent by Mr. J. Gurney.*

- 27 LARGE SUZURI-BAKO. Black ground with gyōbu inlay in flakes of two shades. Decoration, taka-makiye with gyōbu mosaic of gold and silver. Saigyō, the priest, gazing at the moon through the plum blossom. Mizu-ire of shakudō in form of old piece of Chinese ink. 17th century. Attributed by owner to Kōyetsu.

*Lent by Mr. Stuart Samuel.*

- 28 KŌGŌ. Containing two small boxes. Decoration, incrustation of ivory and coral, and gold lacquer in relief on gold ground. Sides very fine poudré gold. Small Composite plants and Equisetum. Late 17th century.

*Lent by Mr. G. Salting.*

- 29 KŌGŌ. Of cylindrical form. Decoration, gold lacquer in low relief. Trellis with wistaria. Inside very fine nashiji. Early 18th century.

*Lent by Sir Trevor Lawrence.*

- 30 FOUR-LOBED BOX ON STAND. Inside, two boxes for sweetmeats, &c. Decoration, on fine poudré ground, of gold lacquer and gyōbu. Eight landscapes of Lake Biwa (Ōmi Hakkei). Probably late 17th century.

*Lent by Mr. S. S. Joseph.*

- 31** KŌGŌ, with pewter margin (okiguchi). Togidashi, gold of two shades. Decoration, conventional birds and insects drawn in outline to resemble incised work. 17th century.

*Lent by Mr. G. Salting.*

- 32** INRŌ. Taka-makiye. Gold of various tints with gyōbu. Mountain landscapes and waterfall.

*Lent by Colonel Goff.*

- 33** KŌGŌ. Lid in form of figure of Daruma. Wood carved in low relief and lacquered in gold and red. Style of Kamakura-nuri. Probably 17th century.

*Lent by Mr. F. Yeats Edwards.*

- 34** KŌGŌ. In form of Flower-basket (hana-kago). Thin carved wood. Decoration in various coloured lacquers on gold ground. Quail and flowers in style of Tosa school of painting. 17th century.

*Lent by Mr. W. H. Cope.*

- 35** KŌGŌ. Thin wood, shaped to follow outline of figure. Lid carved in low relief, and lacquered in various colours. Man and boy in old Chinese costume examining bronze figure of Hotei. 17th century.

*Lent by Mr. A. W. Franks.*

- 36** INRŌ. Togidashi ground. Ferry-boat with various figures in coloured lacquer in low relief. Style of the 1st or 2nd Shunshō. Late 17th century.

*Lent by Mr. Wm. C. Alexander.*

- 37** INRŌ. Gold and silver lacquer in low relief on plain gold ground. Game of Chinese boys (Karako no asobi). Signed Tsugushige, of the 3rd generation, after SUNO Fukwan. About 1700.

*Lent by Mr. Alfred de Pass.*

- 38** INRŌ. Togidashi. Yodo Castle and river. Late 17th century. Style of 1st or 2nd Shunshō.

*Lent by Colonel Goff.*

- 39** INRŌ. Black lacquer, inlaid with mother-of-pearl. Seals and signatures of famous painters of different schools. Attributed by owner to the 1st Shunshō. Late 17th century.

*Lent by Mr. G. Salting.*

- 40** INRŌ. Black lacquer. Decoration, gold and coloured lacquer. "Nō" dancers. (Scene from the play "Takasago.") Attributed to the 1st Shunshō. 17th century.

*Lent by Mr. Stuart Samuel.*



- 41 BUNDAL. Stand for books and rolls. Taka-makiye on coarse nashiji. Silver mountings. On left, a palace, with figures partly visible behind a screen (misu), resting on piles over the sea. Eddies of water expressed by the single, double and treble tomoye. In centre, a rocky island with a small Shintō shrine, Gingko (ichō) and maple trees. On right, salt works on the shore with evaporating huts. Silver moon behind clouds. Probably refers to some story of a prince in exile (perhaps from the Genji Monogatari). Repaired in places. 17th century.

*Lent by Mr. Wm. C. Alexander.*

- 42 KŌ-BAKO. In circular form. Containing nine small kōgō for incense, each in form of a fruit. Gold lacquer of various tints. On lid, branch of chrysanthemum, on diapered ground. Attributed by owner to Sōyetsu. Late 17th century.

*Lent by Mr. Stuart Samuel.*

- 43 KWASHI-KI. Sweetmeat box. Brown spotted lacquer. Decoration, Paulownia flowers and leaves. 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 44 KŌGŌ. Togidashi. Decoration, gold and coloured lacquers. Chinese children (Karako) playing with dog. Style of 1st or 2nd Shunshō. Early 18th century.

*Lent by Mr. S. S. Joseph.*

- 45 SMALL GOURD-SHAPED BOTTLE. Imitating bottle-gourd (hyōtan) for saké. Dark brown polished lacquer, decorated with gold and coloured lacquer in relief. Horses crossing river. At base the character "Ju." Late 17th century.

*Lent by Mr. Stuart Samuel.*

- 46 INRŌ. Togidashi. Eight landscapes of Lake Biwa (Ōmi Hakkei). Late 17th century.

*Lent by Mr. Willoughby J. G. London.*

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## Table Case XI.

### Lacquer, chiefly by the Koma School of the 18th Century.

- 1 INRŌ. Red lacquer ground. Decoration, taka-makiye and mother-of-pearl. Clouds, cherry blossom and moon. Signed KOMA Kiuhaku. Early 18th century.

*Lent by Mr. E. Gilbertson.*

- 2 INRŌ. Red lacquer ground. Decoration, gold, silver and mother-of-pearl. The Mikado's carriage among autumn flowers. Probably by 1st or 2nd KOMA Kiuhaku. End 17th or early 18th century.

*Lent by Mr. G. Salting.*

- 3 INRŌ. Dark red lacquer ground. Decoration, gold and black lacquer in low relief. Flying crane. Ascribed to KOMA Kiuhaku. Early 18th century.

*Lent by Mr. G. Salting.*

- 4 INRŌ. Red lacquer ground. Decoration, gold and black lacquer in relief. Crane and flock of sparrows. Style of KOMA Kiuhaku. Early 18th century.

*Lent by Colonel Goff.*

- 5 INRŌ. Ground, red and black lacquer in streaks (imitating suri-hagashi). Decoration, gold lacquer, gold foil and mother-of-pearl. Flowers of orchid. Signed KOMA Kiuhaku. 18th century.

*Lent by Mr. E. Gilbertson.*

- 6 INRŌ. Polished black lacquer ground. Decoration, gold, silver and red lacquer in low relief. Ornaments for lady's hair. Signed KOMA Kiuhaku. 18th century.

*Lent by Mr. Stuart Samuel.*

- 7 INRŌ. Gold ground. Decoration, carved Tsuishu lacquer. Bashikō curing the dragon by acupuncture. Signed KOMA Kiuhaku in his 73rd year. 18th century.

*Lent by Mr. E. Gilbertson.*

- 8 INRŌ. Togidashi. Black ground, poudré in places. Decoration, red shading into gold, varying in different lights. Autumn maple, with falling leaves. Signed KOMA Kiuhaku. 18th century.

*Lent by Mr. E. Gilbertson.*

- 9 INRŌ. Brownish black ground, partly poudré. Decoration, gold of various shades, and red. Stag, and autumn maple (the leaves as in No. 8). With *inscription* by Kiuhaku Yasunori, attributing the work to KOMA Kiuhaku Yasuaki. 18th century.

*Lent by Mr. Stuart Samuel.*

- 10 INRŌ. Black lacquer. Flock of small white birds of mother-of-pearl, flying over water, which is indicated by fine lines of black lacquer. Signed KOMA Yasuaki. 18th century.

*Lent by Mr. R. Phené Spiers.*

- 11 INRŌ. Clouded red lacquer. Decoration, partly togidashi, partly in low relief, gold and dark red. Rock, bamboo, and plum blossom. *Signed* KOMA Yasutada. Early 19th century.

*Lent by Mr. E. Gilbertson.*

- 12 INRŌ. Red lacquer ground. Decoration, gold foil, gold, silver, and purple lacquer in low relief. Cherry blossom and iris. *Signed* KOMA Yasutada. Early 19th century.

*Lent by Mr. H. S. Trower.*

- 13 INRŌ. Dark brown base. Decoration, togidashi in various colours. The Dream of Rosei, who holds a fan of mother-of-pearl before his face. The dream is indicated above, in polished dark metallic tint. *Signed* KOMA Yasutada. Early 19th century.

*Lent by Mr. E. Gilbertson.*

- 14 INRŌ. Black ground, poudré, passing into plain gold. Decoration, in gold lacquer in low relief. Symbols of longevity. *Signed* KOMA Yasutada. Early 19th century.

*Lent by Mr. R. Phené Spiers.*

- 15 INRŌ. Black ground. Decoration, in gold foil and lacquer of various shades. Chrysanthemum flowers. *Signed* KOMA Yasutada, after design by Norinobu. Early 19th century.

*Lent by Mr. H. S. Trower.*

- 16 INRŌ. Lacquer to imitate silver. Decoration, togidashi, imitating various metals; also metal in relief. Butterflies and cruciferous plant. *Signed* KOMA Kioriu. End of 18th century.

*Lent by Mr. M. Tomkinson.*

- 17 INRŌ. Black ground, uniformly poudré with pale gold. Decoration, incrustation of mother-of-pearl, with red and gold lacquer in relief. Sea fish lying on sprigs of bamboo grass. *Signed* Kioriu (KOMA). End of 18th century.

*Lent by Mr. H. S. Trower.*

- 18 INRŌ. Black lacquer. Decoration, togidashi, with gold and silver lacquer in low relief. Cranes flying over the sea. *Signed* KOMA Sadashige. Early 19th century.

*Lent by Mr. H. S. Trower.*

- 19 INRŌ. Black lacquer, finely poudré. Decoration, togidashi with gold and red lacquer in low relief. The strand of Takasago. *Signed*, inside upper lid, KOMA Kwansai. Early 19th century.

*Lent by Mr. R. Phené Spiers.*

- 20 INRŌ. Dark brown lacquer. Horses in low relief. *Signed* Kwansai (KOMA).  
Early 19th century.

*Lent by Mr. E. L. Montefiore.*

- 20a NETSUKÉ. In form of a very small box. Polished black lacquer. Decoration, autumn flowers of black polished lacquer in relief. Moon in togidashi. *Signed* Kwansai. By KOMA Kwansai.

*Lent by Mr. A. H. Church.*

- 21 INRŌ. Inner case of silver. Outer case, lacquer ground to imitate Shibuichi. Decoration, lacquer in relief, imitating various metals, and black lacquer. Yoshiye passing by the Nakoso barrier. *Signed* Bunsai. By KOMA Bunsai. Early 19th century.

*Lent by Mr. M. Tomkinson.*

- 22 INRŌ. Black lacquer in the form of a piece of Chinese ink. Edging of gold lacquer. Decoration in low relief. Three envoys in strange costume, with a horse bearing presents. *Inscribed* "To-ban-koku," which may mean Formosa. *Signed*, inside upper lid; KOMA Bunsai.

*Lent by Mr. E. Gilbertson.*

- 23 SUZURI-BAKO. Writing box. Black lacquer. Decoration, in taka-makiye. Landscape with agricultural scenes. The miniature waterwheel inserted behind a plate of rock crystal, is worked by quicksilver, which runs off by the mill-tail. 17th century.

*Lent by Mr. M. Tomkinson.*

- 24 KWASHI-BAKO (Sweetmeat box). Black lacquer ground. Decoration in taka-makiye. Mountain landscape, with rustic cottages, in the style of the Kano school. Inside, red gold nashiji. Attributed to the 1st KAJIKAWA. 17th century.

*Lent by Mr. A. W. Franks.*

- 25 SUZURI-BAKO. Writing box. Dead gold ground. Decoration, gold and silver lacquer, in low and high relief, with nashiji, gold and silver foil, and mother-of-pearl. Inside, gyōbu in close flakes. Dwarf torii, with chrysanthemum. School of Kōrin. Early 18th century.

*Lent by Mr. G. Salting.*

- 26 JŪ-KŌGŌ. Nest of incense boxes. Ground gyōbu in large flakes. Decoration, & lacquer in low relief, with incrustation of various metals, mother-of-pearl  
28 and coral. Rocks and flowers. Ascribed to the 1st KOMA Kiuhaku (died 1715).

*Lent by Mr. A. W. Franks.*



- 27 KO-DANSU. Small cabinet, with set of drawers. Silver mounts. Fine poudré ground. Decoration, gold lacquer in low relief. Incrustation of flowers in various metals and coral. Plum and wistaria. Style of 1st or 2nd KOMA. About 1700.

*Lent by Mr. G. Salting.*

- 29 SUZURI-BAKO, with margins of pewter (okiguchi). Nashiji. Decoration, in taka-makiye and mother-of-pearl. A saddled horse among flowers, and two characters in gold foil, the whole forming a short poem in rebus form (uta-ye). About 1700.

*Lent by Mr. C. H. Read.*

- 30 KŌGŌ. Ground gyōbu, in large flakes. Decoration, various coloured lacquer in low relief, with incrustation of metals and mother-of-pearl. Chrysanthemums and other flowers. Style of 1st or 2nd KOMA. About 1700.

*Lent by Mr. G. Salting.*

- 31 KŌGŌ. Containing two smaller boxes. Mokume ground, with medallion, inlaid with mother-of-pearl (raden). Decoration, in gold lacquer, coral and ivory. Plum blossom and sea. Early 18th century.

*Lent by the Hon. W. F. B. Massey-Mainwaring.*

- 32 JŪ-BAKO. Box in tiers. Shaped wood. Gold lacquer in low relief, with gyōbu in flakes. Insects and chrysanthemum. Coral incrustation under the lid, which is shaped like a gourd, on gold ground of varying shades. 18th century.

*Lent by Mr. W. Gowland.*

- 33 INRŌ. Gold poudré ground. Decoration, gold lacquer in low relief. Incrustation of peony flowers in various metals. Early 18th century.

*Lent by Colonel Goff.*

- 34 INRŌ. Pale gold ground. Decoration, gold lacquer in high and low relief. Incrustation of shells of silver and gold in high relief, and seaweed of black lacquer. Cord guides plated with silver. Late 17th century.

*Lent by Mr. E. Gilbertson.*

- 35 SMALL BOX WITH TRAY. In imitation of mask box. Ground with gyōbu in large flakes. Decoration, flowers in gold lacquer, with incrustation of mother-of-pearl, gold and silver. Sides, red lacquer over canvas. About 1700.

*Lent by Mr. E. Gilbertson.*

- 36** SMALL SQUARE BOX. Black lacquer. Decoration, in togidashi and low relief, gold poudré and silver lacquer. The cherry blossom of Yoshino. Early 18th century.

*Lent by the Hon. W. F. B. Massey-Mainwaring.*

- 37** SUZURI-BAKO. Taka-makiye on nashiji ground. Inlay of pewter and gold foil. View of Fuji-san, from Miho-no-Matsubara, with salt works and boats. Pewter margins (oki-guchi). Late 17th century.

*Lent by Mr. Stuart Samuel.*

- 38** CIRCULAR KWASHI-BAKO, WITH SLIDING LID. Pale gold ground. Decoration, chrysanthemum in gold and silver lacquer in low relief. Butterflies in gold and silver foil. Early 18th century.

*Lent by the Hon. W. F. B. Massey-Mainwaring.*

- 39** KO-DANSU, WITH DRAWERS. Ground, gyōbu in large flakes. Decoration, in gold lacquer in low relief, of varying shades. Incrustation of flowers in gold, silver, mother-of-pearl and coral. Chrysanthemums and other autumn flowers. Silver mountings. Style of KOMA. About 1700.

*Lent by Mr. G. Salting.*

- 40** SUZURI-BAKO. Ground, nashiji. Decoration, in low relief, of various coloured lacquers. Flowers, incrustation of mother-of-pearl and coral. The temple of Kiyomizu, and cherry tree. Style of 1st KOMA. About 1700.

*Lent by the Hon. W. F. B. Massey-Mainwaring.*

- 41** KWASHI-BAKO, WITH TRAY. Black lacquer. Decoration, gold lacquer in low relief. Flowers, incrustation of gold, silver and mother-of-pearl. Bouquet of plum and narcissus, wrapped in paper folded in *noshi* form (for a present). Early 18th century.

*Lent by Mr. W. H. Cope.*

- 42** SQUARE BOX. Black lacquer. Decoration, gold lacquer in low relief. Flowers, incrustation of coral and gold. Plum, camellia and chrysanthemum. Inside, "Kara-kusa" decoration on nashiji. Style of KOMA. 18th century. From the Hamilton Palace sale.

*Lent by Mr. G. Salting.*

- 43** INRŌ. Black lacquer ground. Decoration of gold lacquer in low relief. With incrustation of coral; plum flower and bamboo. Signed KOMA Yasutada. 18th century. Compare Nos. 42 and 44.

*Lent by Mr. G. Salting.*

- 44 INRŌ. Black lacquer. Decoration, gold lacquer in low relief. Incrusted with flowers of coral (or more probably stained ivory or bone) and mother-of-pearl. Branch of plum blossom. Style of KOMA. 18th century.

*Lent by Mr. G. Salting.*

- 45 INRŌ. Bands of different descriptions of lacquer. In the centre band, the white formed by an inlay of minute fragments of eggshell. 18th century.

*Lent by Colonel Goff.*

- 46 SUZURI-BAKO. Nashiji. Decoration of taka-makiye in gold and silver lacquer with incrustation of various metals and coral. Landscape, with Buddhist temple, pine tree and cranes. Badge of the Usuki Daimyō; repeated on the silver water vessel. Early 18th century.

*Lent by Sir Trevor Lawrence.*

- 47 SUZURI-BAKO. Nashiji. Decoration, gold and silver lacquer in low relief. Mountain landscape, with Buddhist temple and pavilion built over water. Late 17th century.

*Lent by Mr. T. W. Cutler.*

- 48 SUZURI-BAKO. With pewter margins (okiguchi). Ground gyōbu in fine flakes. Decoration in taka-makiye. A fan, with design of monkey seated on a rock. The frame of the fan of shakudō and sentoku. Mizu-ire (water-vessel) of silver, with champlévé enamel. About 1700.

*Lent by Sir Trevor Lawrence.*

- 49 INRŌ. Fine gold poudré ground (kin-fun-ji). Decoration, gold lacquer. Monkeys in brown and red lacquer in low relief. 18th century.

*Lent by Mr. R. Phené Spiers.*

- 50 INRŌ. Fine gold poudré ground. Decoration, in various coloured lacquers in low relief. Monkey on horseback (Toba-ye school.) 18th century.

*Lent by Mr. Willoughby J. G. Loudon.*

- 51 INRŌ. Ground togidashi lacquer in black and gold, with gold and metallic lacquer in low relief. A bull attached by rope. 18th century.

*Lent by Mr. R. Phené Spiers.*

## Table Case XII.

Lacquer, chiefly from the middle of 18th Century to the present time.

Kajikawa, Shiomi, Tōyō, Shunshō, Jōkasai and Zeshin.

### 1 COLLECTION OF LACQUERED NETSUKÉ.

- (A) Netsuke. Carved wood, lacquered. Face of Ivory. Young girl with three rice pots (nabe) on her head to conceal her beauty (Japanese tale).
- (B) Netsuke. Carved wood, lacquered. Squatting coolie, with bag full of demons (oni) on his back.
- (C) Netsuke. Carved wood, lacquered. Face and hand of ivory. Fukurokuju.
- (D) Netsuke. Carved wood, lacquered. The Chinese warrior Kwan-u, stroking his beard.
- (E) Netsuke. Carved wood, lacquered. Kneeling girl, catching a ball. (temari). *Signed* (?)
- (F) Netsuke. Carved wood, lacquered and ivory. Man dancing, with mask of Uzume.
- (G) Netsuke. Carved wood, lacquered. Monkey grasping a persimmon with his foot, and examining a captured flea.
- (H) Netsuke. Carved wood, lacquered. Mask of Uzume. *Signed* Shūzan. Early 18th century.
- (I) Netsuke. Carved wood, lacquered. Shōjō in Nō dance.
- (J) Netsuke. Carved wood, lacquered. Shell, with operculum and rings of growth.
- (K) Netsuke. Carved wood, partly lacquered. Dancer, with mask on top of head. *Signed* Minkoku. Early 19th century.
- (L) Netsuke. Carved wood, the red lacquer worn down to imitate old Kamakura-bori. Shōjō dancer.
- (M) Netsuke. Carved wood, lacquered. Drunken old man, carrying drum (tsuzumi). and dancing.
- (N) Netsuke. Coral and ivory, lacquered. Shōjō in Nō dance.
- (O) Netsuke. Carved wood, lacquered. Colours and decoration of the Buddhist school. Shōki, annoyed by a demon on his hat. *Signed* Shūkwō.
- (P) Netsuke. Carved wood, lacquered. Fish, with eye of glass. Covered with real fish-skin. Mouth stuffed with bamboo grass.
- (Q) Manjū-netsuke. Netsuke in the shape of a manjū cake. Wood lacquered in black and gold. Flying Tengu.
- (R) Netsuke, in shape of small box, gold lacquer inlaid. *Signed* Taishin.
- (S) Manjū-netsuke. Carved wood, inlaid with ivory and mother-of-pearl. Tamamo-no-maye, the beautiful lady who was really a fox. Shadow of fox carved on back. *Signed* Risen.



- (T) Netsuke, in form of ivory box. Lacquered and inlaid. The two hares of the moon pounding mochi. *Signed* Ippōsai Kanzan.
- (U) Netsuke, in form of small box, lacquered to imitate shibuichi. Deer in gold lacquer. *Signed* Shinsai.
- (V) Manjū-netsuke. Carved black wood. Various incrustations. Dragon and tiger. *Inscribed* "Sōyo certifies that this is by Sōmin."
- (W) Netsuke. Carved wood, lacquered, with silver lid, to imitate tea jar of old pottery, partly glazed. *Signed* YANAGAWA Naomasa (for metal work).
- (X) Minute square box. Dark lacquer to imitate iron, inlaid with copper wire and silver. Masts of junks, chidori and moon.
- (Y) Netsuke in form of table, lacquered in style of Ritsuō. Head of Daruma.
- (Z) Netsuke. Black polished lacquer in form of fan. Deer and moon. *Signed* Sōichi.

*Lent by Mr. H. S. Trower.*

- 2** NETSUKU, in form of karei fish (a kind of flounder). Lacquered in gold and covered with real fish skin, with eyes of glass.

*Lent by Sir Trevor Lawrence.*

- 2a** NETSUKU, in form of Sambasō dancer. Lacquered in gold and colours.

*Lent by Sir Trevor Lawrence.*

- 3** INRŌ. Ground of Tsugaru lacquer. Decoration, gold, black and red lacquer in relief. Demon carrying off the umbrella and clogs of Shōki. *Signed* KAJIKAWA. About 1700.

*Lent by Mr. E. Gilbertson.*

- 4** INRŌ. Polished black lacquer ground. Decoration, lacquer in relief, and incrustation of mother-of-pearl and shibuichi. Tōba (Chinese poet of the 11th century) riding on mule back. *Signed* KAJIKAWA, and, for the metal work, Jōi (died 1760).

*Lent by Mr. J. Gurney.*

- 5** INRŌ. Black ground, poudré. Decoration, gold lacquer in low relief. Geese flying over rice stubble. *Signed* KAJIKAWA, with seal.

*Lent by Mr. R. Phené Spiers.*

- 6** INRŌ. Nashiji. Decoration, gold and black lacquer in low relief, and gold foil. Chōryō, picking up the shoe of Kōsekikō. (Chinese story from the time of the Han dynasty). *Signed* KAJIKAWA.

*Lent by Colonel Goff.*

- 7 INRŌ. Flat gold ground. Decoration, in low relief of gold and red lacquer. Bronze flower vase, writing table, and materials for writing poetry. *Signed* KAJIKAWA.

*Lent by Mr. R. Phené Spiers.*

- 8 INRŌ. Black lacquer ground, with rich gyōbu mosaic (kiri-kane). Decoration, gold lacquer in low relief. Cycas trees (sotetsu) and bridge. *Signed* KAJIKAWA, with *seal*. 18th century.

*Lent by Mr. E. Gilbertson.*

- 9 INRŌ. Black and gold lacquer in high relief. Hawk on pine tree. *Signed* KAJIKAWA. 18th century.

*Lent by Mr. R. Phené Spiers.*

- 10 INRŌ. Ground black polished lacquer, poudré. Crows seated on branch of black unpolished lacquer, in relief against moon of silver foil. *Signed* KAJIKAWA, with *seal*. 18th century.

*Lent by Mr. H. S. Trower.*

- 11 INRŌ. Polished dead gold ground. Decoration, gold lacquer in relief, with incrustation of carved ivory, mother-of-pearl and tortoiseshell. Urashima pouring wine for Miura Daisuké, and long-tailed tortoise (mino-game). Subjects all relating to prosperous old age. *Signed* KAJIKAWA, with *seal*.

*Lent by Mr. E. Gilbertson.*

- 12 INRŌ. Black polished ground with decoration of togidashi and gold lacquer in low relief. Flying cranes and winter reeds. *Inscribed*, "Kwankō Bunryūsai," with *seal*. By KAJIKAWA Bunryūsai, official lacquerer (probably at the Shōgun's Court). About 1800.

*Lent by Colonel Goff.*

- 13 INRŌ. Togidashi. Of gold and coloured lacquers. Three monkeys, with hair of metallic shades, and pink faces. They hold their hands to their mouths, ears and eyes, to avoid the temptations of a wicked world. *Seal* of SHIOMI Masanari and *Signature* KOMA Kioriu, with *inscription* "copy of painting by Kano Tan-yū Morinobu." The work of SHIOMI and KOMA in conjunction (?) 18th century.

*Lent by Mr. E. Gilbertson.*

- 14 INRŌ. Togidashi of gold and coloured lacquers. Two rats. *Signed* SHIOMI Masanari, with *seal*. 18th century.

*Lent by Mr. E. Gilbertson.*

- 15 INRŌ. Togidashi. Polished lacquer, black and gold of two shades. Peasants carrying bundles of wood, descending a mountain path. *Seal* of SHIOMI Masanari. 18th century.

*Lent by Mr. Stuart Samuel.*

- 16 INRŌ. Togidashi. Polished lacquer, black and various metallic tints. Map of Japan, with the names of the provinces written in gold lacquer. *Seal* of SHIOMI Masanari. 18th century.

*Lent by Mr. Stuart Samuel.*

- 17 INRŌ. Polished black lacquer ground. Decoration, gold lacquer in low relief of two shades. A wild boar tied to the trunk of a tree. *Seal* of SHIOMI Masanari. 18th century.

*Lent by Mr. H. S. Trower.*

- 18 INRŌ. Togidashi. Polished lacquer, black and gold. Forest of cryptomeria trees (sugi). *Seal* of SHIOMI Masanari. 18th century.

*Lent by Mr. Stuart Samuel.*

- 19 INRŌ. Black polished lacquer ground. Black crow in low relief seated upon the frame of a sluice-gate (of mother-of-pearl inlay). *Seal* of SHIOMI Masakage. 18th century.

*Lent by Mr. H. S. Trower.*

- 20 INRŌ. Black lacquer ground. Decoration, gold lacquer in low relief. Pine trunk and branches. Probably by one of the Shunshō family. 18th century.

*Lent by Mr. Marcus B. Huish.*

- 21 INRŌ. Togidashi. Polished gold and coloured lacquers. Children looking at a "Sishi" dancer. *Inscribed*, "Copy of a drawing by Hanabusa Itchō." Style of Shunshō School. 18th century.

*Lent by Mr. E. L. Montefiore.*

- 22 INRŌ. Polished black lacquer ground. Decoration, taka-makiye with gyōbu and silver studs. Sea-hawk (tobi) on rock amid waves. Risers decorated with cherry blossom. *Signed* Jōkasai. End of 18th century.

*Lent by Mr. M. Tomkinson.*

- 23 INRŌ. Polished gold lacquer ground, poudré in parts. Decoration, gold lacquer of various shades in low relief, and mother-of-pearl. Peacock with tail displayed. *Signed* Jōkasai. About 1800.

*Lent by Mr. E. W. Hennell.*

- 24 INRŌ. Nashiji and polished black ground. Decoration, gold lacquer in relief and gold foil. Two badges, crane with wings displayed, and paulownia (kiri). Signed Jōkasai. About 1800.

*Lent by Mr. H. S. Trower.*

- 25 INRŌ. Polished gold ground. Decoration, gold, black and red lacquer in relief. Flight of cranes. Signed Jōkasai. About 1800.

*Lent by Colonel Goff.*

- 26 KŌGŌ. Small flat cylindrical box. Outside, black polished lacquer. The surface minutely wrinkled. Inside, togidashi and gold in low relief of various shades. Lespedeza flowers. Attributed to Jōkasai.

*Lent by Mr. Stuart Samuel.*

- 27 INRŌ. Polished lacquer ground to imitate shibuichi. Decoration, gold lacquer in low relief. Old plum trunk, with young blossoming shoots. Described by owner as Sendai lacquer. Inscribed "Design of Hōitsu" (1760-1828). Signed Yōyūsai. Early 19th century.

*Lent by Mr. E. Gilbertson.*

- 28 INRŌ. Polished lacquer ground to imitate shibuichi. Decoration, gold lacquer in relief and mother-of-pearl. Flowering plum branch. Signed Seisai. 18th century.

*Lent by Mr. E. Gilbertson.*

- 29 TANZAKU-BAKO. Long box for holding paper for writing poems. Nashiji with decoration in relief of gold lacquer of various shades, silver lacquer and gyōbu mosaic. Waterfall, probably Minoō-no-taki. 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 30 KO-DANSU. Small cabinet with three drawers. Silver mountings. Black ground, closely covered with decoration of gold lacquer in low relief. Small autumn flowers. 18th century.

*Lent by Sir Trevor Lawrence.*

- 31 SQUARE BOX, WITH DRAWER. Open trellis work top. Silver mounting to imitate tassel of misu. Nashiji with gold lacquer decoration. Medallion with badge of two cranes with necks entwined. Ground of key pattern. 18th century.

*Lent by Mr. Wm. C. Alexander.*



- 32** FU-BAKO. Box for sending a letter. Togidashi of gold and coloured lacquer. Mottled ground, with scattered maple leaves showing colours changing with the light. 18th century.

*Lent by Sir Trevor Lawrence.*

- 33** SUZURI-BAKO. Black polished lacquer ground. Decoration, lacquer in shades of silver and gold in low relief; a brush made of eagle's feathers (ha-bōki). Mizu-ire of sentoku encrusted with a silver chrysanthemum flower.

*Lent by Mr. G. Salting.*

- 34** SUZURI-BAKO. Black polished lacquer ground. Decoration, gold lacquer in high relief and gold foil, helmet (kabuto) and large sword (tachi). *Signed* on scabbard, Kwanshōsai. By Tōyō. Middle of 18th century.

*Lent by Mr. G. Salting.*

- 35** INRŌ. Gold poudré ground. Clouds and lespedeza in low relief. Mother-of-pearl incrustation of flying cuckoo (hototogisu). *Inscribed* "Designed by Hōgen Eisen." *Signed* Kwanshōsai. By Tōyō. Middle of 18th century.

*Lent by Mr. R. Phené Spiers.*

- 36** INRŌ, IN THE SHAPE OF A BAG. Togidashi lacquer, gold and various colours. Convolvulus, pinks and other flowers. *Signed* Tōyō. Middle of 18th century.

*Lent by Mr. Stuart Samuel.*

- 37** INRŌ. Ground of pine wood. Decoration, chiefly gold lacquer; crouching figure of Kintoki with axe. *Signed* Tōyō. Middle of 18th century.

*Lent by Mr. H. S. Trower.*

- 38** INRŌ. Ground of black lacquer poudré. Decoration, lacquer of various colours in relief and mother-of-pearl; an aged prince resting on a stick with a dove on the crutch (hato-zuye), and supported on either side by an attendant, in the costume of a Kugé. *Inscribed* "Designed by Tōyō." Middle of 18th century.

*Lent by Mr. E. L. Montefiore.*

- 39** INRŌ. Outer case, red polished lacquer ground. Decoration, in coloured lacquer in low relief; a bird resembling a cassowary. Inner case, bamboo in gold and black togidashi lacquer. After a design by Hōgen Tōshun. *Signed* Kwanshōsai. Middle of 18th century.

*Lent by Mr. H. S. Trower.*

- 40** INRŌ. Ground of natural wood. Decoration, gold and red lacquer in relief; branch of smilax (sankirai) with berries. *Signed* Tōyō. Middle of 18th century.

*Lent by Mr. Stuart Samuel.*

- 41** INRŌ. Ground of shunkei lacquer. Decoration, in lacquer of various metallic shades in relief; horses feeding. *Signed* Tōju, at the age of 70. School of Tōyō.

*Lent by Mr. H. S. Trower.*

- 42** SUZURI-BAKO. Polished black lacquer ground. Decoration in togidashi and gold lacquer in relief, with mosaic of gyōbu; a pine tree overhanging a mountain path. *Signature* engraved in lacquer of base, Shunshō. 18th century.

*Lent by Mr. Stuart Samuel.*

- 43** BOX, in form of two overlapping sheets of shikishi (paper for writing verses). Black polished lacquer ground. Decoration, dark brown lacquer in low relief, and gold lacquer inlaid with gyōbu mosaic; a bird perching on a fir tree, and the moon over a stormy sea. Attributed by owner to Jōkasai.

*Lent by Mr. Stuart Samuel.*

- 44** INRŌ. Ground, poudré with shibuichi. Crows, of black lacquer in relief, flying in front of moon. *Signed* Keiōsai. Seal in red lacquer.

*Lent by Mr. H. S. Trower.*

- 45** INRŌ. Polished black lacquer ground. Decoration, togidashi and gold lacquer in relief, with incrustation of gold foil and mother-of-pearl; iris and woodcock. *Signed* Shigenaga, with seal.

*Lent by Mr. M. Tomkinson.*

- 46** SUZURI-BAKO. Polished black lacquer. Decoration, gold lacquer in low relief and incrustation of coloured pottery; a cat playing with the cord of a kusudama hanging in front of a bamboo screen (misu). Inside, rough surfaced black lacquer dusted with silver (ishime-ji). *Signed* Ken-ya, on small seal-shaped plaque of pottery.

*Lent by Mr. M. Tomkinson.*

- 47** INRŌ. Natural wood, in the shape of a pecten shell, incrustated with pottery. Trochus and other shells. *Signed* Ken-ya, on seal-shaped plaque of pottery. 19th century.

*Lent by Mr. M. Tomkinson.*

- 48 INRŌ. Black polished lacquer, with decoration of same material in low relief. Mallow, wistaria and other flowers. *Signature*, Yūtokusai, engraved on base.

*Lent by Mr. H. S. Trower.*

- 49 INRŌ. Black polished lacquer, shading into gold. Decoration, gold lacquer in low relief; peacock resting on flowering branch. *Signed* Mitsutoshi.

*Lent by Mr. H. S. Trower.*

- 50 INRŌ. Togidashi lacquer, black, red and gold; red gouard-shaped fruit. *Signed* Shigenaga, with *seal*.

*Lent by Mr. E. Gilbertson.*

- 51 INRŌ. Gold lacquer, in relief, on poudré ground, with gyōbu mosaic. Mountain landscape, with waterfall, flowering plum tree, and long tailed tortoises (mino-game). Netsuke, a Sambasō dancer. *Signed* Kakōsai.

*Lent by Colonel Goff.*

- 52 INRŌ. Polished gold ground, decorated with gold lacquer, in relief, of various shades, and gyōbu mosaic. Fukurokuju riding on a stag. *Signed* Kakōsai.

*Lent by Colonel Goff.*

- 53 INRŌ. Five lobed. Black polished lacquer ground. Decoration, gold lacquer and mother-of-pearl inlay; bean plant, with flowers and pod. *Signed* YEN-AMI, with *seal* Shigemune.

*Lent by Mr. Stuart Samuel.*

- 54 INRŌ. Black ground. Decoration, gold lacquer in relief, fine poudré; carp leaping amid waves. *Signed* Myōsai.

*Lent by Colonel Goff.*

- 55 INRŌ. Poudré ground. Decoration, gold and coloured lacquer in relief; the peach of Momotarō floating down the stream (story of "Peachling"). *Signed* Shōkwasai Gyōbu.

*Lent by Mr. E. W. Hennell.*

- 56 INRŌ. Polished gold lacquer ground. Decoration, in gold and dark coloured lacquer, in relief; falcon standing on rock. *Signed* Shōkwasai Masatsune.

*Lent by Colonel Goff.*

- 57** INRŌ. Polished gold ground. Decoration, gold and coloured lacquers, in relief, incrustation of ivory and mother-of-pearl; Yebisu and Daikoku dancing under a straw rope (shime-nawa, to ward off evil influences). *Signed* in lacquer, Shōkwasai, and on mother-of-pearl plaque, Shibayama (for face and hands).

*Lent by Mr. E. Gilbertson.*

- 58** INRŌ. Polished gold ground. Decoration, gold lacquer, and lacquer imitating other metals, in low relief; mask box, with masks, cap and rattle, for the Nō dance. *Signed* Shōrinsai.

*Lent by Mr. R. Phené Spiers.*

- 59** INRŌ. Gold lacquer in relief on black ground, poudré, passing into gold. The rake of Jō and Uba, on the strand of Takasago. *Signed* Sōkyūsai.

*Lent by Colonel Goff.*

- 60** SUZURI-BAKO. In the shape of two overlapping sheets of paper for writing uta (shikishi). Polished black lacquer, one square inlaid with mother-of-pearl, the other lacquered with gold. Two Japanese poems, referring to the spring dawn and the autumn moon. *Signature* YAMADA Jōkasai, engraved in the lacquer.

*Lent by Mr. Stuart Samuel.*

- 61** INRŌ. Black polished lacquer ground. Decoration, in gold lacquer and mother-of-pearl. Cicada (semi), butterflies, dragonflies and other insects. *Signed* KAJIKAWA, with seal.

*Lent by Mr. Edward Dillon.*

- 62** INRŌ. Polished lacquer ground to imitate shibuichi. Wild boars in relief, of similar lacquer finely chased, bamboo grass of gold lacquer and mother-of-pearl. Attributed to Zeshin (1807-1891).

*Lent by Mr. M. Tomkinson.*

- 63** INRŌ. In shape of square box. Ground of partly polished purple-black lacquer. Decoration, of black polished lacquer in low relief; a bridled horse. *Signature* Zeshin, engraved in fine lines. (1807-1891.)

*Lent by Mr. M. Tomkinson.*

- 64** GWA-JŌ. Album of ten sketches, painted in coloured lacquer on paper. *Signed* Zeshin, with seal; also on two of the sketches, "At the age of 81." (1887.)

*Lent by Mr. Wm. C. Alexander.*



## Wall Case XIII.

### Supplementary to Table Cases IX. and X.

- 1 SMALL CABINET. Mounted with silver. Black ground, coarsely decorated with painted gold lacquer and inlay of mother-of-pearl. Sprays of various flowers. Attributed to the period of Ashikaga Yoshimasa. 15th century.

*Lent by Mr. M. Tomkinson.*

- 2 OKIMONO. Seated figure of a lady. Carved wood, the face silver lacquered, the dress with gold lacquer on brownish and red ground, to represent brocade. The hands appear to have formerly held some object. 17th century, or perhaps earlier.

*Lent by Mr. Stuart Samuel.*

- 3 TRAY. In form of a Badarai. Base of rough brown lacquer of various shades, representing clouds, partially covering flowering trees of plum and camellia in incrustation of mother-of-pearl. Round the sides, an elaborate incrustation of natural shells, seeds, various minerals and other objects, with landscape of mother-of-pearl inlay between. 17th century or earlier.

*Lent by Sir Charles Robinson.*

- 4 BOX, in the shape of a nagamochi (travelling chest slung on pole). Fine nashiji, decorated with gold lacquer in low relief, and silver. Flowing pattern of chrysanthemum branches, with medallions. The two badges of Okabé, Inaba no Kami. Copper gilt mountings. 17th century.

*Lent by Sir Henry Howorth.*

- 5 LARGE MASK. (Men.) Carved wood covered with red lacquer (inside, brownish-black lacquer). Kamakura-bori. Signed inside with gold lacquer, DÉME Bingo no Daijō with *kakihan* (monogram). Late 17th century.

*Lent by Mr. T. W. Cutler.*

- 6 FIGURE OF SAIGYŌ, famous pilgrim, poet and priest of the 12th century. Red lacquer on carved wood. The black patches are mostly painted over the red, apparently as repairs, but some show the original black ground. Kamakura-bori. Probably before 1600.

*Lent by Mr. M. Tomkinson.*

- 7** TEMPLE GONG (Bangî). Carved wood in form of fish-like monster, the tail ending in the head of a bird. Eyes of glass. Painted with lacquer of various colours. Kamakura-bori. Probably before 1600.  
Compare sword (Case V., No. 61).  
*Lent by Mr. W. Harding Smith.*
- 8** LARGE MASK. (Men.) Purple red lacquer (Shunkei-nuri) on carved wood. Inside black lacquer. *Signed* DEMÉ Bingo no Daijō, TAIRA no Mitsutaka, with *kakihan*, painted in gold lacquer. Kamakura-bori. Late 17th century.  
*Lent by Mr. T. W. Cutler.*
- 9** CIRCULAR BOX on three legs. In the shape of a hokai (for holding rice). Nashiji. Floral decoration of gold lacquer. Mounted with gilt copper.  
*Lent by Mr. J. Gurney.*
- 10** SUZURI-BAKO. In the form of a koto. Nashiji. Decoration, gold poudré, in different tints and fine diapers. Tortoise-shell inlay. Okiguchi of pewter. Early 18th century.  
*Lent by Colonel Goff.*
- 11** SHAKUHACHI (Pipe). Nashiji on bamboo. Two badges represented by the uncovered ground, with gold lacquer decoration of deer. Probably 17th century.  
*Lent by Mr. E. Gilbertson.*
- 12** MODEL OF COURT CARRIAGE (Gosho-guruma), with support and steps. Carved wood lacquered. Nashiji decorated with gold and black lacquer. Diaper pattern, and badge-like decoration of pine and bamboo combined. Lined with sliding panels finely decorated, before which hangs the *misu* (screen of bamboo and silk). Mounts of copper gilt. Drawn by ox of carved wood lacquered black. Probably about 1700.  
*Lent by Sir Trevor Lawrence.*
- 13** KŌRO. Wood, lacquered, with metal cover and inner lining. Black lacquer ground. Decoration, partly togidashi in colours, partly gold lacquer painting. Vines and rough fencing (*magaki*). Attributed to one of the Shunshō family. Early 18th century.  
*Lent by Sir Trevor Lawrence.*
- 14** SUZURI-BAKO. In the shape of a koto. The strings of metal. Mokume and diapered ground of gold lacquer. Okiguchi of pewter. 18th century.  
*Lent by Sir Trevor Lawrence.*

- 15 SMALL JŪ-KŌGŌ. Lid shaped like koto. Gold lacquer, with diapers and floral decoration in low relief.

*Lent by Mr. R. Phens Spiers.*

- 16 SMALL OBLONG BOX. Mounted with pewter okiguchi. Fine togidashi lacquer, gold of various shades, and red. Dragon on either side. *Inscribed* "SHIOMI Masanari kore-wo yegaku," and *seal* SHIOMI Masanari. Designed and lacquered by SHIOMI.

*Lent by Mr. Stuart Samuel.*

- 17 VASE, WITH LID. Lined inside with silver-gilt. Perhaps for the ashes in the incense game. Black lacquer ground. Decoration, gold lacquer. Trellis of bamboo and plum blossom. 18th century.

*Lent by Mr. W. Harding Smith.*

- 18 KŌGŌ. Very small cylindrical box. Finely polished black lacquer. Decoration, gold lacquer. Kiku and kiri badges. Style of Shunshō. 18th century.

*Lent by Colonel Goff.*

- 19 SAKÉ BOTTLE. In the form of a kneeling figure of a page (koshō) in ceremonial dress. Carved wood, lacquered. Brocaded robe of nashiji, with kiri flowers of gold and silver lacquer and foil. In his hand he holds a silver tokuri. Attributed to one of the KAJIKAWA family.

*Lent by Mr. A. W. Franks.*

- 20 BIVALVE SHELL. Inside, plain gold lacquer ground. Decoration, gold and silver lacquer in low relief. (1) Daikoku playing with a rat. (2) Rat gnawing a bifurcated radish (daikon). 18th century.

*Lent by Sir Trevor Lawrence.*

- 21 SUZURI-BAKO. Black lacquer. Decoration, togidashi and lacquer paint. Gold and various colours, poudré with gold. Wild boar sleeping under a lespedeza bush, and moon. Style of 1st or 2nd Shunshō. Late 17th or early 18th century.

*Lent by Mr. W. Harding Smith.*

- 22 SEATED FIGURE. Of carved wood, lacquered, in the costume of a Kugé. A scrap of paper pasted on the base says, "This is made by Dai-busshi Sakyō. As 'this old and rare specimen should be kept with great care (though originally 'only carved wood'), it has been lacquered in 1879 with a representation 'of the costume of Kusunoki Masashige' (the great Imperialist in the 14th century). Kiku-sui badge of Kusunoki on breast. Judging from the face, which remains unlacquered, the original figure is one of some antiquity.

*Lent by Mr. M. Tomkinson.*

- 23** SMALL OVAL BOX. Ground of gyōbu in small flakes. Decoration, gold of various shades in low relief. Instruments of the old Court musicians, and misu (hanging bamboo screen). Attributed to 2nd KAJIKAWA. Early 18th century.

*Lent by Mr. Stuart Samuel.*

- 24** JŪ-KŌGŌ. Nest of incense boxes, inclosed in a small model of a Court carriage. Gold lacquer basket-work ground with kiku badges. Silver mounts. The boxes inside of gyōbu in closely crowded flakes. Early 18th century.

*Lent by Sir Trevor Lawrence.*

- 25** KO-DANSU. Small cabinet. Nashiji with silver mounts. Decoration, togidashi and gold lacquer in low relief. Onagadori (long-tailed bird) and sprigs of various flowers. Attributed to SHIOMI.

*Lent by Mr. Stuart Samuel.*

- 26** BOX OF CARVED WOOD. Lacquered in various colours. The goddess Uzume asleep, her head resting on a pillow. 18th century.

*Lent by Sir Henry Howorth.*

- 27** KŌGŌ. Small square box of natural pine wood lacquer-varnished, with pewter okiguchi. Inside, gold lacquer in low relief. Small waves breaking on the shore, with gyōbu inlay to represent shells. Attributed to SHIOMI Masanari.

*Lent by Mr. Stuart Samuel.*

- 28** SUZURI-BAKO. Black polished lacquer. Design of coloured lacquer in low relief. Figure of a young samurai or page (koshō) with a dog, red brocaded dress, face and hands of silver lacquer. Attributed to one of the KOMA family. 18th century.

*Lent by Mr. Stuart Samuel.*

- 29** SMALL BOX FOR TEA OR INCENSE. Bamboo, decorated with black and gold lacquer. On the top is written Myōye Shōnin, the name probably of the priest who composed the verses below.

*Lent by Mr. Wm. C. Alexander.*

- 30** KŌ-BAKO. Box for holding different kinds of incense, and implements used for incense burning. The tray holds six boxes, decorated with birds and flowers in gold lacquer. Lid nashiji, with landscape and folded paper, in gold of various shades, gyōbu and gold foil. Said to have formerly belonged to the Daimyō Mizuno. Attributed to one of the KOMA family. 18th century.

*Lent by Sir Trevor Lawrence.*



- 31 FUBAKO.** Small despatch-box. Nashiji. Decoration, a camellia flower and folded letter, gold lacquer in relief and mother-of-pearl. Medallions of filigree cloissons filled with coloured lacquer. Attributed to Bunsai.

*Lent by Mr. M. Tomkinson.*

- 31a INRŌ.** Black lacquer. Decoration, gold lacquer, and filigree cloissons filled with lacquer of various colours imitating enamel. The badge of the Tanabé family. *Seal* of Bunsai. Early 19th century.

*Lent by Mr. E. Gilbertson.*

- 32 KŌGŌ.** Small circular box. Togidashi, gold poudré ground. Fruit and leaves of strawberry or bramble. 18th century.

*Lent by Mr. Stuart Samuel.*

- 33 SMALL CYLINDRICAL BOX.** Nashiji. Decoration, gold of two shades in low relief. A crane with outstretched wings. Attributed to Jōkasai (18th-19th century).

*Lent by Mr. Stuart Samuel.*

- 34 KO-DANSU.** Small cabinet. Silver mountings. Ground poudré with small gold flakes. Decoration, gold and silver lacquer in low relief; various small flowering plants. Attributed to SHIOMI Masanari. 18th century.

*Lent by Mr. Stuart Samuel.*

- 35 NATSUMÉ** for powdered tea. Gold lacquer ground. Decoration, gold and black lacquer and incrustation of mother-of-pearl. Foliage and flowers. *Signed* Kōrin.

*Lent by Mr. Wm. C. Alexander.*

- 36 NATSUMÉ** for powdered tea. Black polished lacquer. Decoration, gold lacquer shading off into black. Black lacquer twigs of pine in low relief. Inside, conventional chrysanthemum flowers in lacquer, of various metallic shades. *Signed*, on base, Bunchō.

*Lent by Mr. Wm. C. Alexander.*

- 37 SUZURI-BAKO.** Brownish black polished lacquer ground, partly covered with plain gold lacquer. Decoration, lacquer in flat low relief, with incrustation of lead, pewter and mother-of-pearl. The poet, Narihira, on horseback. *Signed* Kōrin (in gold lacquer under the inkstone).

*Lent by Mr. Stuart Samuel.*

- 38 KŌGŌ. Small box for incense. Dark poudré ground. Decoration, gold lacquer in low relief, plum blossom and bird. Scattered gyōbu to represent snow. Inside, two smaller boxes. 18th century.

*Lent by the Hon. W. F. B. Massey-Mainwaring.*

- 39 JŪ-KŌGŌ. Nest of incense boxes. Black lacquer with finely wrinkled surface. Decoration, gold lacquer ; water-wagtail (sekirei) on rock. Inside, gyōbu in large flakes.

*Lent by Mr. Wm. C. Alexander.*

- 40 KŌGŌ. Small square box. Polished black lacquer. Decoration, gold poudré, and gold of various shades in low relief. Hill top covered with forest trees. Late 18th century.

*Lent by Mr. Stuart Samuel.*

- 41 SUZURI-BAKO. Inside of lid shown. Nashiji, with decoration in low relief of gold lacquer, gyōbu mosaic, gold foil, and mother-of-pearl. Maple and pine swayed by autumn wind. 18th century.

*Lent by Mr. T. W. Cutler.*

- 42 SMALL CYLINDRICAL BOX. Ground poudré to imitate shibuichi. Decoration, flowering grasses drawn in gold lacquer.

*Lent by Mr. F. Yeats Edwards.*

- 43 KŌ-IRĒ. Small oval box. Black polished lacquer, with togidashi decoration of fern. Attributed to one of the Shunshō family. 18th century.

*Lent by Mr. Stuart Samuel.*

- 44 NATSUMÉ, for powdered tea. Shunkei lacquer, showing natural grain of wood. Riser decorated with landscape of gold lacquer. Attributed to Shōkasai.

*Lent by Mr. Stuart Samuel.*

- 45 SUZURI-BAKO. Polished black lacquer ground. Decoration, gold lacquer and incrustation of mother-of-pearl and lead. Cleyera tree (sakaki), torii, and rustic hedge. *Signed* on the base, Kōrin, but attributed by owner to 19th century imitation of the Kōrin style.

*Lent by Mr. M. Tomkinson.*

- 46 JŪ-KŌGŌ. Nest of small square boxes. Polished black lacquer ground, decorated with gold lacquer in low relief, and mother-of-pearl. "The Eight views of Lake Biwa," treated in Chinese style. 18th century.

*Lent by Sir Trevor Lawrence.*

- 47 SCARF BOX. Decoration, gold lacquer in relief, with gyōbu mosaic. River (of togidashi), winding between low banks, covered with the lespedeza plant (hagi). 18th century.

*Lent by Mr. J. M. Swan.*

- 48 CABINET, WITH FOUR DRAWERS. Decoration, gold lacquer trellis work, with insects and frogs, over togidashi of various flowers in gold poudré. 18th century.

*Lent by Sir Trevor Lawrence.*

- 49 BOX, WITH TRAY. Polished black lacquer. Decoration, gold lacquer of two shades in low and high relief. Landscape with houses built over stream, pine tree and sagittaria. 18th century.

*Lent by Mr. W. H. Cope.*

- 50 SQUARE BOX. Black polished lacquer ground. Decoration, togidashi, in gold, silver and colours. Chinese boys catching butterflies under a cherry tree. Style of the Shunshō family.

*Lent by Mr. Stuart Samuel.*

- 51 SQUARE BOX, WITH TRAY. Black polished lacquer. Decoration, gold and silver lacquer in low relief. Stag by river and maple tree. Attributed by owner to KOMA Kiuhaku.

*Lent by Mr. Stuart Samuel.*

- 52 SUZURI-BAKO. Polished ground of thin black lacquer, showing base of woven material. Decoration, togidashi, of silver and gold of two shades. Autumn flowers. Mizu-ire of shibu-ichi, with inlay of silver and gold, in the form of a stag. Red lacquer seal of SHIOMI Masanari.

*Lent by Mr. G. Salting.*

- 53 NATSUMÉ. Box for powdered tea. Coarse nashiji, with kiku flowers in gold lacquer.

*Lent by Colonel Goff.*

- 54 OVAL PLAQUE. Dark wood (probably cryptomeria). Natural grain of wood in relief. Decoration, wood, lacquer and mother-of-pearl in high relief. Gourd flask (hyōtan) covered with red netting, and small plant with red berries. Seal, Kwan. By Ritsuō. 18th century.

*Lent by Mr. G. Salting.*

- 55 SMALL SUZURI-BAKO. Nashiji, decorated with gold and silver lacquer. Cherry-blossom. Silver mizu-ire, also in form of cherry blossom.

*Lent by Mr. R. Phené Spiers.*

- 56 BOWL, WITH COVER. Red lacquer, decorated with gold and black lacquer; hawk and pine tree.

*Lent by Mr. T. W. Cutler.*

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## Case XIV.

### Implements used in Incense burning, and other small objects of lacquer.

- 1 JISSHU-KŌ-BAKO. Box for the implements and articles used in the Game of Perfumes (Kō-awase). Taka-makiye, on nashi-ji, with plum flowers in silver, and rocks, clouds, &c., in gyōbu. Landscapes, with the combination, pine, bamboo and plum. Inside of lid, chrysanthemums, lespedeza and bamboo grass (arundinacea sp.), with dewdrops in silver.

The Game of Perfumes (Kō-awase) is an ancient game, which was confined to the court nobles and aristocracy, in which various kinds of incense were burnt in a ceremonial manner. The players had to guess the names of the incense or mixtures of incense burnt, and to indicate their decisions by means of the counters with which each was supplied. The incense was used in the form of a coarse powder previously made, or sometimes it was prepared during the game from fragrant woods, which were cut up with the implements (K) on the block (L). It was placed on a mica plate with a silver spoon. The plate was then held over the burning charcoal in the Kōro (E), with the silver forceps seen in (I) until it was thoroughly ignited and the perfume given off. The plate was then placed on one of the mother-of-pearl knobs on the tray (H) to cool. When cold, the ash and unburnt portions were emptied into the box (N). Scented flowers were prohibited in the decoration of the room. No very trustworthy information can be obtained regarding all the details of the game and the exact manner in which the counters and ruled board were used. There were evidently several modes of playing, but no complete account of them has been published in any known Japanese book.

*The following articles and implements (A) to (N), which belong to this box, are used in the game:—*

- (A) Kiroku-suzuri, writing box used for making notes.
- (B) Box for holding the "ori-suye" (D).
- (C) Kō-fuda-bako, box containing the counters (kō-fuda) in ten small receptacles.

The counters. There are 120 of these, divided into four series of thirty each. The counters of each series bear, respectively, the numerals 1, 2, 3, and the word "guest" (kyaku) on one face, and on the other face, one of the following ten designs: the Japanese



nightingale (*cettia cantans*), a willow, the asarum (*aoi*), mandarin ducks, a cicada, crane, tortoise, chrysanthemum, the moon, and snow crystals. Thus in each series of thirty there are three counters of each of these designs, viz., three bearing a nightingale, three a willow, and so on.

The counters are of shitan wood (*Pterocarpus* sp.) with the numbers and decorations in gold and silver lacquer.

- (D) Ori-suye, small folded bags of gilt paper or silk in which the incense is placed for use.
- (E) Kōro. Small brazier, with cover in pierced silver, for holding the burning charcoal over which the incense is heated.
- (F) Fuda-zutsu. Ivory vessel, in the shape of a bamboo stem, in which the counters are placed by the players.
- (G) Jū-kōgō. Small box in three tiers for holding pieces of fragrant woods, and charcoal.
- (H) Gin-dai. Tray, with thirteen mother-of-pearl medallions in the form of chrysanthemum flowers on nashi-ji. The mica plates bearing the incense, after being heated over the brazier, are placed on these to cool.
- (I) Kō-saji-hi-suji-taté. Silver stand, chased and pierced, for holding the following implements:—

Gin-basami. Silver forceps by which the mica plates (M) are held over the brazier (E).

Hai-osaye. A silver spatula used for arranging the ash upon which the burning charcoal rests in the brazier.

Hi-aji. A small instrument said to be used for testing the heat of the fire.

- (J) Kō-ban. A board ruled in ten columns, each containing ten rectangular spaces. The head of each column bears the name of one of the ten designs found on the counters.
- (K) Frame, in nashiji and kinji, for holding the following implements (kō-dōgu):—

Hi-bashi, "chopsticks" used in arranging the charcoal in the brazier.

Kō-nokogiri, a saw

Nomi, a chisel

A small feather brush

Ko-gatana, a knife

Tetsu-kiné, a hammer

} Used in cutting up and preparing  
fragrant woods for use  
as incense.

- (L) Kizami-ban. Block, in shitan wood bound with silver, used in cutting up woods for incense.
- (M) Gim-ban. Mica plates, ten in number, with silver edges, upon which the incense is burnt.
- (N) Taki-gara-iré. Vessel, in the form of a bamboo stem, for receiving the ashes of the burnt incense.

The lacquer articles are in kin-ji, makiye and nashi-ji, with landscapes and decorations corresponding with those on the large box 1.

*Lent by Mr. J. Gurney.*

- 2 KŌGŌ. Small perfume box. Gold lacquer in low relief on a ground of black lacquer. Decoration. Foliage in arabesques, and Chinese birds (onagadori) conventionally represented.

*Lent by Mr. A. W. Franks.*

- 3 KŌGŌ. Small perfume box. In kin-makiye and hiyōmon. Decoration. The wooden saddle formerly in use in Japan, in relief, bearing a badge. The side flap or saddle cloth in togidashi in imitation of leather with gold arabesques. Sides in plain gold lacquer (kinji). Attributed by the owner to one of the KAJIKAWA family.

*Lent by Mr. A. W. Franks.*

- 4 SMALL BOX. Lacquer, gold poudré ground, with broad band of arabesques upon which are cherry flowers in kin-makiye in low relief.

*Lent by Mr. Wm. C. Alexander.*

- 5 JŪ-KŌGŌ. Small box in tiers. Togidashi and coarse gold poudré. Diapers on a dark ground of lacquer with gold poudré.

*Lent by Colonel Goff.*

- 6 KO-DANSU. Two small cabinets. Gold lacquer on plain wood (Pterocarpus) with thin plates of silver and gold inlaid, and silver mounts. Peonies and butterflies. Pine, bamboo and plum.

*Lent by Colonel Goff.*

- 7 KŌGŌ. Small perfume box. Togidashi in two kinds of gold on a black ground. A man and woman bleaching cotton cloth by the side of a stream. *Inscribed* "Hokusai-ō no ye Kajikawa utsusu" with seal. A picture by Hokusai (born 1760, died 1849) copied by KAJIKAWA.

*Lent by Mr. Stuart Samuel.*

- 8 KŌGŌ. Small perfume box. Togidashi in three kinds of gold. Cryptomeria and pines. The dawn indicated by mist and red clouds.

*Lent by Mr. Wm. C. Alexander.*

- 9 TABAKO-IRÉ. Tobacco pouch. Made of shells of the *Haliotis* (awabi). A snake and frog in taka-makiye and gold poudré. Cover, wood carved to represent a rock, with a snail in shell inlaid. *Signed* Shōmosai with *kakihan*.

*Lent by Mr. H. S. Trower.*

- 10 WHISTLE, in the form of a miniature conch (hora), used now by pilgrims and in ancient times in battle. Lacquer with silver and gold poudré. Attributed by the owner "probably" to KOMA Yasunori.

*Lent by Mr. A. W. Franks.*

- 11 COVERED BOX. Gold lacquer on a black ground. Edges of box and cover mounted with silver. The badge of the Tokugawa family of Shōguns, and floral arabesques.

*Lent by Mr. Wm. C. Alexander.*

- 12 JŪ-KŌGŌ. Small box in three tiers used in the Perfume Game. See No. 1 (G). Gold lacquer with kinji and gyōbu nashiji and gold poudré. Flowering shrubs lespedeza on the banks of a stream.

*Lent by Mr. Wm. C. Alexander.*

13. KO-BAKO. Small box in the form of a bivalve. Quails in relief in brown lacquer, with lines in gold lacquer on a silver and lacquer ground (ginji), in imitation of shibuichi encrusted with copper. After a design by Ryōkwa Hōitsu (died 1828). *Signed* Yōyūsai.

*Lent by Mr. Wm. C. Alexander.*

- 14 ZUSHI. Small shrine in the form of a box. Outside, gold lacquer kinji with the kiri and kiku badges in black on the cover, and the badge of the Tokugawa family on the bottom. The inside contains a figure of Bishamon, one of the seven gods of Good Fortune, supported by a female divinity and attended by two guardian demons.

*Lent by Mr. T. W. Cutler.*

- 15 ZUSHI. A portable shrine in the form of a small box. Cover in togidashi. Diapers and medallions in two kinds of gold in coarse poudré on a red and gold poudré ground. Inside of box, kin-nashiji. The figure of Amida (Amitābha) is of the wood of a camphor tree (*Cinnamomum camphora*) from the ruined temple of Hiso in the province of Yamato. Below the figure, in six compartments, are rolled pebbles, chiefly of quartz, in resemblance of Buddhist relics (Shari), covered with a plate of rock crystal.

*Lent by Mr. M. Tomkinson.*

- 16** MINIATURE MASK. Box with model of a mask used in a ceremonial dance. Carved wood, gilt and painted in colours. Box, gold and black lacquer, chequer and misu pattern with paulownia flowers arranged as a badge.

*Lent by Sir Trevor Lawrence.*

- 17** KŌGŌ. Small perfume box. Togidashi and kin-makiye. Ground of togidashi in several tints of gold and red lacquer. Chrysanthemum flowers and arabesques. Decorated with broad zig-zag band of kin-makiye, bearing autumn flowers.

*Lent by Mr. E. Gilbertson.*

- 18** JŪ-KŌGŌ. A small box for incense in three tiers, in the form of a temple bell (tsuri-gané); kin-gin-makiye.

*Lent by Mr. R. Phené Spiers.*

- 19** KŌGŌ Small perfumed box. Tsuishu. Carved red lacquer, on a ground of conventional waves (sei-gai-nami). Bands of conventional leaves, and of a modification of the raimon fret pattern surround the bottom of the box.

*Lent by Mr. G. Salting.*

- 20** ZUSHI. Small shrine containing a figure of a Buddhist divinity standing on a lotus. Inside the doors and behind the figure are representations of the precious things (takara-mono). See Glossary. Outside, kin makiye and gyōbu on a nashiji ground. Peonies with rocks and clouds.

*Lent by Mr. E. Gilbertson.*

- 21** KŌGŌ. Small perfume box. Togidashi. A phoenix (Hōwō) in various shades of gold lacquer, on a black ground.

*Lent by Mr. Wm. C. Alexander.*

- 22** KŌ-DAI. Stand for the implements and articles used in the "Game of Perfumes." Kin-makiye, hiyōmon and gyōbu on a nashiji ground. Peony flowers, leaves and arabesques in gold lacquer, in three tints of gold in low relief. The badge of the Tokugawa family in plates of gold and kin-makiye.

*Lent by Mr. J. Gurney.*

- 23** A. to P. KŌ-DŌGU. Implements and articles for the "Game of Perfumes," belonging to the Jisshu-kō-bako, Case XVI., No. 43. Black lacquer, with decoration in two tints of gold. Hexagonal diapers, paulownia flowers, and the badge of the Hosokawa family of daimyō.



*The Set contains some articles in addition to those comprised in No. 1; also some differing from them; these only will be described here. For a description of the others, reference is requested to No. 1.*

- (A) Kō-bon. Tray upon which several of the articles are placed during the game.
- (B) Kōro. A pair of braziers.
- (C) Takigara-iré. Vessel for the incense ash.
- (D) Fuda-zutsu. Vessel for receiving the counters.
- (E) Kō-saji-hi-suji-taté. Stand, in silver, pierced and chased with cranes and conventional clouds. Contains the following implements :—  
     Gim-basami, silver forceps.  
     Hai-osaye, silver spatula.  
     A feather brush.  
     Kō-saji, silver incense spoon.
- (F) Kōgō. Box for holding fragrant woods.
- (G) Ori-suye. Small bags of silk, decorated with gold, in a box containing ten.
- (H) Kō-fuda-bako. Box containing counters (kō-fuda), in ten small deep trays.

The counters are 120 in number. They are divided into four series which are marked respectively with the numbers 1, 2, 3, and the syllabic character "U," signifying guest, on one side. This side also bears in one corner, in addition to these marks, the crescent moon (mika-zuki) or a plum flower, or the corner is left vacant. The other side of each counter is decorated with one of the following designs :—

- Shō, a mouth organ.
- Hichi-riki, a flageolet.
- Koto, a horizontal lyre of thirteen strings.
- Biwa, a lute.
- Yamato-goto, a horizontal lyre of six strings.
- Ō-teki, a flute.
- Kakko, an ancient form of drum.
- Tori-kabuto, a cap worn in ceremonial dances.
- Furi-tsuzumi, two small drums fixed to a staff.
- Tai-ko, a flat drum in a perpendicular frame.
- Shō-ko, a gong suspended in a circular frame.
- Zu-daké, Pandean pipes.

The numbers and designs are in gold and coloured lacquer on the plain wood.

- (I) Kō-ban. A board ruled in twelve columns, each column containing six rectangular spaces. It is divided into two parts, the first six columns (on the right) being intended for the counters bearing the plum flower and the other six for those bearing the crescent moon. At the top of each column is the name of one of the twelve designs which appear on the counters.
- (J) Nobori. Small flags, of which there are twelve, with floral and other designs. The two shown bear the sun and crescent moon—a very ancient device—and wistaria flowers.
- (K) Frame for holding the following implements :—  
     Nomi : a chisel.  
     Kō-zuchi : a hammer.  
     Ko-gatana : a knife.  
     Hibashi : “chopsticks,” for arranging the fire in the brazier.  
     Kō-bashi : “chopsticks,” for use with incense.
- (L) Kō-tsutsumi. Wrappers containing packets of perfume. There are twelve of these, each decorated with gold and coloured designs, flowers, birds, landscapes, &c. Only two are shown—one decorated with a landscape, with a bridge in the foreground in the style of the Yamato-ye ; and the other with the pine, bamboo and plum.
- (M) Wrapper containing plain folded sheets of paper (nanori-gami), on which the names of the players are written.
- (N) Gim-ban. Mica plates, with silver edges, ten in number.
- (O) Kizami-ban. Wooden block.
- (P) Gin-dai. Tray with mother-of-pearl medallions.

*Lent by Sir Trevor Lawrence.*

- 24** TAKI-GARA-IRÉ. A vessel for receiving the ashes of burnt incense in the Perfume Game. Polished red lacquer. Decorated with chrysanthemums and arabesques in gold and black. The lower portion surrounded with the fret called manji-kuzushi.

*Lent by Sir Trevor Lawrence.*

- 25** KO-BAKO. Small box. Togidashi and taka-makiye, the higher parts with gyōbu. The upper reaches of the Yoshino river, with clouds of fireflies. Attributed by the owner to one of the KAJIKAWA family.

*Lent by Mr. A. W. Franks.*

- 26** KO-BAKO. Small box. Polished black lacquer sprinkled with gold, with maple leaves. Medallions in the forms of fans and scrolls in kin-makiye. Pheasants and autumn flowers, sparrows and bamboos, and similar designs. Signed Hōmin, with *kakihan*.

*Lent by Mr. Willoughby J. G. Loudon.*

- 27 JŪ-KŌGŌ. Small box, in two tiers. Kin-nashiji ground, decorated with autumn flowers in kin-makiye, grey silver and red lacquer. The chrysanthemum, platycodon, patrinia, smilax, &c.

*Lent by Mr. Stuart Samuel.*

- 28 MINATURE TABLE FOR OFFERINGS (Sambō). Upon it, resting on fern leaves, (*Polypodium dichotomum*) are two cakes of gelatinous rice (mochi) and a prawn (*Palinurus*) which are eaten at the New Year. The ground is kinji, the rice cakes of silver lacquer, and the prawn in red, in relief. Other parts of the table and stand in nashiji. Attributed by the owner to Jōkasai. 18th century.

*Lent by Mr. A. W. Franks.*

- 29 KO-BAKO. Small box in the form of a chrysanthemum flower in relief; kin-makiye and gyōbu. Attributed by the owner to one of the KAJIKAWA family.

*Lent by Mr. A. W. Franks.*

- 30 KŌGŌ. Small perfume box with tray, below which are two smaller boxes.

Box. Kin-makiye in low relief. Plum flowers, in two tints of gold, on a gold poudré ground.

Tray. Taka-makiye and gyōbu. An iris pond. Border, gyōbu in imitation of fish skin.

*Lent by Mr. Wm. C. Alexander.*

- 31 KO-BAKO. Small box in the form of a horizontal lyre (koto), containing three small incense boxes (kōgō). The middle parts of the cover are of mokume lacquer, the remainder of gold poudré. Decoration in imitation of the ordinary koto. Sides and parts of the cover in coarse nashiji resembling gyōbu. The small kōgō inside are decorated in gold and dark lacquer on kinji. The pawlownia, chrysanthemum and cherry flowers, birds and leaves.

*Lent by Sir Trevor Lawrence.*

- 32 KO-BAKO. Small box in the form of an armour case (yoroi-bitsu). Nashiji with flowers of the *Astragalus lotoides* (gengé-bana), in green, brown and gold lacquer on a raised ground of red and black lacquer. Attributed by the owner to Yōsei. 17th century.

*Lent by Mr. A. W. Franks.*

- 33 KŌRO. Incense burner with box for incense in the form of a perfume vaporizer (chōji-buro). Nashiji decorated with the phoenix (hōō), arabesques, and ships sailing along a pine-clad shore, in gold lacquer and gyōbu. 16th century.

*Lent by Mr. G. Salting.*

- 34 KO-BAKO. Small four-lobed box. Medallions in makiye on a chequer ground of black and gold. Decorated with peonies, pinks, chrysanthemums, irises and other flowers, butterflies, cranes and other birds. Edges of box mounted with silver rims (okiguchi).

*Lent by Mr. E. Gilbertson.*

- 35 JŪ-KŌGŌ. Small box in three tiers used in the Perfume Game. Kin-makiye, with cherry flowers in silver foil (hiyōmon), maple leaves in two tints of gold, and diapers.

*Lent by Colonel Goff.*

- 36 JŪ-KŌGŌ. Small perfume box in two tiers. Togidashi. Decoration lespedeza and eulalia grass (susuki) on a black and gold poudré ground.

*Lent by Mr. Stuart Samuel.*

- 37 KO-BAKO. Small four lobed box. Polished black lacquer sprinkled with gold, with maple leaves in togidashi and makiye. Medallions of various forms with landscape, birds and flowers, in kin-makiye. *Signed* Hōmin, with *kakihan*.

*Lent by Mr. Willoughby J. G. Loudon.*

- 38 KO-BAKO. Small box. Kin-makiye and taka-makiye, togidashi, gyōbu and kinji. On the top of the cover a hanging ball of flowers (kusu-dama). A hanging picture (kakemono) with the New Year decoration of fern (*Polypodium dichotomum*), leaves, wisps of straw and leaves of the *Melia japonica* (yuzuriha) and a fan with the flowering cherry (sakura). Sides decorated with a choshi, tosan, flower vase, chrysanthemums, tanjaku and shikishi sheets for poems, and chrysanthemum leaves.

*Lent by Mr. Willoughby J. G. Loudon.*

- 39 KO-BAKO. Small box with cover, in the form of bivalve shells. Gold lacquer on gold ground. A bird perched on a magnolia tree—in gold and red lacquer—on the banks of a stream. The stream in togidashi.

*Lent by Mr. E. W. Hennell.*

- 40 KŌGŌ, small perfume box. Cover, floral diapers in red, brown and gold lacquer, with cherry flowers, and a bag used for perfume (taga-sode) in the form of a lady's sleeve, in kin-makiye. Around the sides of the box are plum flowers, in kin-makiye on kinji.

*Lent by Mr. Wm. C. Alexander.*

- 41 KO-BAKO, small box. Kinji, encrusted (hiyōmon) with thin plates of gold in the form of a badge or conventional flower.

*Lent by Colonel Goff.*

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## Case XV.

## Chiefly large pieces of 18th Century Lacquer.

- 1 SAGÉ-JŪ. Picnic box. Nashiji lacquer. Decoration, gold lacquer in low relief, silver lacquer, with a little colour. Two saké bottles of pewter. Nine subjects from the "Twenty-four Tales of Filial Piety" (Nijūshi-kō). 18th century.

*Lent by Sir Trevor Lawrence.*

- 2 JIKIRŌ. Nest of boxes, for food and saké, in the shape of a large bottle-gourd (hyōtan). Natural wood covered with transparent lacquer, carved in fine string-like courses. Decoration, gold lacquer in low relief; the flower and leaves of the bottle-gourd. Lacquered inside with fine nashiji. 18th century.

*Lent by Mr. W. G. Rawlinson.*

- 3 BOX, with rounded edges. Made of plaited bamboo, covered with transparent lacquer. The outside partly covered with gold and silver lacquer in low relief. Cherry trees in blossom, the flowers of gold of two shades. Inside wholly lacquered, bamboos of gold lacquer of various shades in low relief on nashiji. Silk cord attached to silver mounts in form of battledore and shuttlecock. Late 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 4 SAGÉ-JŪ. Picnic box. Nashiji, decorated with Chinese and Japanese fans (uchiwa), with silk tassels; gold lacquer in low relief. The design of each fan is different, and consists chiefly of flowers, birds and other animals expressed in every variety of lacquer. The saké bottles are made of silver. Attributed by owner to one of the KOMA family. 18th century.

*Lent by Mr. Stuart Samuel.*

- 5 JŪ-BAKO. Square box in two tiers, with lid. Black and gold lacquer of various shades in low relief. The sides and lid divided by a diagonal line into two fields. On the one side pine branches on nashiji, on the other chess-board division of gold and black, the black squares filled with a badge-like design. One tier is probably missing. Early 18th century.

*Lent by Mr. T. W. Cutler.*

- 6 OBLONG BOX, with rounded sides. Black, unpolished ground, covered both inside and out with gyōbu in flakes. Outside plain. Inside decorated with incrustation of various metals in low and high relief; maple leaves floating down stream; disc of full moon above. Early 18th century.

*Lent by Mr. G. Salting.*

- 7 RYŌSHI-BUNKO. Manuscript box. Nashiji, with decoration of gold lacquer in two shades, and silver lacquer, gyōbu inlay of gold and silver, in mosaic of squares and small rods. On the lid, in the foreground, a small shintō shrine, divided by swift river from a village of rude cottages; above this rises a mountain side covered with cherry trees in blossom and other fruit trees, from behind which appear the roofs of the buildings of a Buddhist temple. Similar landscapes round the sides. Inside, plain nashiji. 18th century.

*Lent by Mr. J. Gurney.*

- 8 OBLONG BOX, with copper gilt rings for silk cord. Black ground, richly decorated with gold painted lacquer, gold and silver foil and mother-of-pearl. The Tokugawa badge of three hollyhock leaves in centre, scattered plum blossom conventionalised and feather-like leaves. 18th century.

*Lent by Mr. R. Phené Spiers.*

- 9 SQUARE CABINET, WITH DRAWERS. Richly mounted with silver. Reddish natural wood (keyaki?) lacquer varnished. Decoration, gold lacquer of various shades, silver lacquer and gold foil. Flowering sprays of the lespedeza plant. *Signed* (inside) KOMA Yasutada. About 1800.

*Lent by Mr. M. Tomkinson.*

- 10 SAGÉ-JŪ. Picnic box. Nashiji lacquer decorated with gold lacquer of various shades in high and low relief. The sake vessel, of octagonal shape, is also of nashiji lacquer, with a decoration of Chinese mountain landscape; this appears to be of a greater age than the rest, resembling 17th century lacquer. The nest of boxes, the frame and the trays, decorated with flowers, insects, shells, and various Chinese figure subjects and landscapes. Early 18th century.

*Lent by Mr. E. W. Hennell.*

- 11 RYŌSHI-BUNKO. Manuscript box, with tray. On the lid, the ground is completely covered with gyōbu mosaic, of gold and silver tesserae, the gold of varying shades between yellow and deep red, the silver now nearly black. Decoration, in gold lacquer in low relief of various shades, with a little silver lacquer: a mountain stream flowing between low rocks, which are covered with bushes of *Kerria* (yamabuki). The same design carried round the sides. The quadrant edging has a lacquer ground, imitating shibuichi, with floral decoration in gold lacquer. Inside of box of plain nashiji. Attributed to one of the KAJIKAWA family. (Compare signed inrō, Case XII., No. 8). Early 18th century.

*Lent by Mr. G. Salting.*

- 12 SUZURI-BAKO. Writing box. Similar material and decoration to No. 11, to which it forms the companion.

*Lent by Mr. Stuart Samuel.*

- 13 SUZURI-BAKO. Polished black lacquer ground. Decoration, of gold lacquer in low relief, and silver foil; a grove of flowering cherry trees and pines. 18th century.

*Lent by Mr. M. Tomkinson.*

- 14 RYŌSHI-BUNKO. Manuscript box. Nashiji with clouds in low relief of polished dead gold lacquer inlaid with gyōbu mosaic, the tesserae of various forms. Decoration, in low relief, gold and coloured lacquer and gold foil. On the lid and sides are subjects from the Genji Monogatari treated in the style known as Yamato-ye. Attributed to one of the KAJIKAWA family. Early 18th century.

*Lent by Mr. Stuart Samuel.*

- 15 SUZURI-BAKO. Writing box. Similar material and decoration to No. 14, of which it is the companion. Interior, with mizu-ire in the shape of the badge of the Nabeshima family, the Daimyō of Saga: decoration of autumn flowers and clouds in the style known as Yamato-ye.

*Lent by Mr. Stuart Samuel.*

- 16 RYŌSHI-BUNKO. Manuscript box. Aventurine ground (nashiji). Decorated with gold lacquer of various tints in low and high relief, gold and silver gyōbu mosaic, and coral and metal incrustation. A river between rocky banks on which are growing pine and orange trees, conventionally treated; waterfowl of gold and shakudō incrustation. On the tray, a sea landscape with salt works. Attributed to one of the KAJIKAWA. Early 18th century.

*Lent by Sir Trevor Lawrence.*

- 17 KŌ-DANSU. Cabinet with three drawers. One of these drawers contains a set of twelve cylindrical boxes and an oblong box, for holding incense. Gold lacquer of various shades in low relief, inlaid with fine gyōbu mosaic, and foil of gold and silver. The top and front form one continuous design. A mountain torrent, with cherry trees in full blossom. 18th century.

*Lent by Mr. M. Tomkinson.*

- 18 RYŌSHI-BUNKO. Manuscript box. Gyōbu ground, in small closely packed flakes. Decoration, of gold lacquer in low relief, with gyōbu mosaic and gold foil; wild cherry (yama-zakura) growing by a winding stream. Attributed to one of the KAJIKAWA family. 18th century.

*Lent by Mr. G. Salting.*

- 19 SUZURI-BAKO.** Writing box. Nashiji. Decoration, gold lacquer in low relief of various shades, and lacquer of other metallic shades, with gyōbu mosaic, gyōbu in flakes, and gold foil. The stormy lake represented by togidashi of metallic tints. The eight views of Lake Biwa (Ōmi Hakkei). Mizu-ire of copper inlaid with gold. Early 18th century.

*Lent by Mr. W. Gowland.*

- 20 KŌ-DAI.** Stand with lid, containing three boxes for holding incense. The lid in form of a rock, covered with seaweed and washed by the waves; dark nashiji, with gold lacquer in low relief. Inside, on the stand, are three small boxes, plain gold lacquer ground, with decoration in gold lacquer of various shades and red; conventional sea, scattered over with a great variety of sea-shells, sea-urchins, &c. Late 18th century.

*Lent by Mr. A. W. Franks.*

- 21 RYŌSHI-BUNKO.** Manuscript box. On the lid, a large medallion, surrounded by a beading of pewter, upon a ground of gyōbu of irregular mosaic. The quadrant edge of lacquer to imitate gold inlay on iron. The large picture, of gold lacquer in various shades, low and high relief, with gyōbu mosaic, represents the long bridge at Seta (Seta no naga-hashī), a post town of the Tōkaidō, on the shore of Lake Biwa. In middle distance, the castle of Zezé, and the pine-tree of Karasaki, with Mii-dera on the hills behind and Ishiyama introduced in the near foreground. To contrast with this famous Japanese landscape (a version of the Ōmi Hakkei), on the sides of the box, in similar medallions, are famous Chinese landscapes, and views of a Chinese lake (Shōjō Hakkei). Early 18th century.

*Lent by Mr. M. Tomkinson.*

- 22 JIKIRŌ.** Large spherical nest of trays, for holding food. The ground of each tier of different colours—black, dark green, red, yellowish brown, and a dark grained nashiji. Inside, with irregular gyōbu flakes. Decoration, gold lacquer of various shades in low and high relief: a branch of the weeping cherry (shidaré-zakura) forms the handle of the top tier, and the flowering sprays fall down around.

*Lent by Sir Trevor Lawrence.*

- 23 SMALL SQUARE BOX.** Nashiji. Decoration, gold lacquer in relief and intaglio; three shells elaborately decorated (from the Shell Game), and maple leaves scattered over the ground.

*Lent by Sir Trevor Lawrence.*

- 24 SMALL BOX.** Of shaped wood. Black lacquer ground, poudré in parts with gold. Decoration, in low relief, of gold and silver lacquer and gold foil: peony flower and leaves. 18th century.

*Lent by Mr. W. Gowland.*



- 25 SMALL BOX. The lid shaped like a shell. Nashiji. Decorated with scattered chrysanthemum flowers, of gold lacquer of various shades, in low relief. 18th century.

*Lent by Mr. W. Gowland.*

- 26 SUZURI-BAKO. Writing box. Polished black lacquer ground. Decoration, in low relief, of gold lacquer of various shades, with a little coloured lacquer: cranes by the waterside, and pine trees: above, the sun, half covered by clouds, in togidashi, with varying reflections. 18th century.

*Lent by Sir Trevor Lawrence.*

- 27 SUZURI-BAKO. Small writing box. Polished black lacquer ground. Decoration, gold and coloured lacquer, in low relief: saddled horse and bamboos.

*Lent by Mr. G. Salting.*

- 28 RYŌSHI-BUNKO. Manuscript box. Black polished lacquer ground, poudré in places. Decoration, togidashi of gold, of various shades, with scattered gyōbu mosaic: rocky mountain landscape, in the foreground, the gate and tile-covered wall of a Buddhist temple, of which the roofs appear above the cryptomeria, pine and flowering cherry trees in the middle distance. 18th century.

*Lent by Sir Trevor Lawrence.*

- 29 RYŌSHI-BUNKO. Manuscript box, with tray. Ground of clouded nashiji. Decoration, gold lacquer, in low relief, to represent seaweed, amid which are swimming fish, in high relief, of mother-of-pearl, red lacquer and other materials. On the sides, a crab, a cuttlefish and scattered shells. Various ascribed to School of Yōsei, and to Hanzan.

*Lent by Mr. Stuart Samuel.*

- 30 SUZURI-BAKO. Writing box. The margins of pewter (okiguchi). Inside of lid, nashiji passing gradually into plain gold, and again into gyōbu mosaic. Decoration, gold lacquer in relief, rocks of gyōbu mosaic, with pines and flowering cherry-trees overhanging a waterfall. Outside of lid, similar material, with silver gyōbu mosaic. Within the box, a mizu-ire in form of a "treasure boat" (takara-bune); holder of ink-cake (sumi-hasami), knife and puncturing needle (kiri) of nashiji lacquer with silver mounts. 18th century.

*Lent by Mr. J. Gurney.*

- 31 RYŌSHI-BUNKO. Manuscript box. Polished black lacquer ground. Decoration, a figure of a Chinese sage, in lacquer of various metallic colours; inside of lid, togidashi decoration, lotus and kingfisher. Signed (under lid) TATSUKI uji Takahiro, with seal. 18th century.

*Lent by Sir Trevor Lawrence.*

- 32** SMALL OBLONG BOX. Decoration, diapers of gold lacquer in low relief, on black ground, over which, in gold lacquer of greenish shade, plum blossom and pine needles to imitate rapid brush work. About 1700.

*Lent by Sir Trevor Lawrence.*

- 33** SUZURI-BAKO. Writing box. Black lacquer ground. Decoration, of dark coloured lacquer in high relief, consisting of:—1. An ink-stone, *inscribed* “Kōro-kwan”—residence of the Chinese and Korean embassies; a copy, probably, of a celebrated object. 2. A penholder, *inscribed* “Muchūan”—a studio name of Ritsuō. 3. An old circular slab of Chinese ink, with *signature* of Ritsuō, *seal* Kwan, and *date* 11th year of Kyōhō (1726). By Ritsuō.

*Lent by Mr. M. Tomkinson.*

- 34** OBLONG BOX. Nashiji. Decoration, gold lacquer in low relief, gold foil and silver lacquer; key pattern on quadrant edges: chrysanthemums, pinks and other flowers. Attributed to one of the KAJIKAWA family.

*Lent by Mr. A. W. Franks.*

- 35** RYŌSHI-BUNKO. Manuscript box. Lid of polished black lacquer, almost completely covered by a decoration of clouds and cherry blossom. Clouds in relief of fine nashiji sprinkled with irregular grains of gyōbu: trunk of cherry, gold lacquer covered with pale gold gyōbu mosaic: the flowers of mother-of-pearl incrustation. Sides of box of clouded nashiji. The inside a plain ground poudré with metallic grains of various metals. The corners repaired with silver. 18th century.

*Lent by Sir Trevor Lawrence.*

- 36** FU-BAKO. Oblong box for a letter. Nashiji, with decoration of lacquer in low relief and togidashi, gold lacquer of various shades and silver lacquer: Chinese and Japanese fans (uchiwa) with silk tassels. 18th century.

*Lent by Sir Trevor Lawrence.*

- 37** JŪ-BAKO. Nest of boxes for food. Polished brownish black lacquer, decorated with mother-of-pearl inlay, gold lacquer painted over the ground (hira-makiye) and nashiji. Boatmen, punting boats laden with brushwood up stream. Attributed to Sōyetsu.

*Lent by Sir Trevor Lawrence.*

- 38 SMALL BOX, in the shape of the folded paper (noshi), which accompanies presents. Gold lacquer, of various shades, and gyōbu in flakes. The top to represent a richly decorated sheet of noshi, tied with paper cord (mizuhiki). Inside, silver nashiji. Late 18th century.

*Lent by Sir Trevor Lawrence.*

- 39 SHO-DANA. Cabinet, with shelves, cupboard and drawers, with silver mountings. Brownish black lacquer ground, with gold lacquer decoration in low relief, and gyōbu mosaic. Pine trees growing on sandy and rocky seashore. Interior, plain nashiji.

*Lent by Mr. Wm. C. Alexander.*

- 40 SMALL BOX, from the set for Perfume Game. Togidashi lacquer, red and gold. maple leaves on black ground. 18th century, in the style of KOMA Kiuhaku.

*Lent by the Hon. W. F. B. Massey-Mainwaring.*

- 41 OBLONG BOX, WITH TRAY. Polished black lacquer ground. Decoration, gold, silver, and red lacquer in low relief; scattered plum blossom. Attributed to one of the KOMA family.

*Lent by Mr. G. Salting.*

- 42 SMALL BOX IN THE SHAPE OF A LUTE (BIWA). Carved wood covered with black and dark red lacquer. Inside, nashiji, with floral decoration. Attributed to Jōkasai. 18th century.

*Lent by Sir Trevor Lawrence.*

- 43 SMALL TRAY. Nashiji. Decoration, gold and brownish lacquer in low relief. Two of the red-haired saké drinkers (Shōjō) in a landscape of Chinese school. Late 17th century.

*Lent by Mr. R. Phené Spiers.*

- 44 TE-BAKO. Lit:—"handy box." Pewter margins (okiguchi). Polished black lacquer, with decoration of gold in various shades in low relief and gold foil: autumn flowers and grasses. Attributed to Yōyūsai. 18th century.

*Lent by Mr. A. W. Franks.*

- 45 SUZURI-BAKO. Writing box. Nashiji, with decoration in gold lacquer of various shades in low relief, and gyōbu mosaic: chrysanthemums. 18th century.

*Lent by Mr. J. Gurney.*

- 46** HEXAGONAL OPENWORK FRAME, on stand ; of two tiers, each containing three small hexagonal boxes, probably for holding incense. Dull gold ground, with decoration in low relief of gold lacquer, gyōbu mosaic and gold foil : the cherry trees of Yoshino. Attributed to one of the KAJIKAWA family. Early 18th century.

*Lent by Sir Trevor Lawrence.*

- 47** SAGÉ-JŪ. Picnic box. The frame of red, green and yellow lacquer in low relief upon a lacquer base resembling coarse canvas : Chinese bird and flowers on the top, plum blossom at the sides. The nest of boxes of tsuishu, diapered ground, surrounding medallion of mottled lacquer, with engraved pattern, resembling Tsugaru lacquer. The saké-bottle, dark red in relief upon a red "frotté" ground showing the black base (suri-hagashi). (Compare the box and bottle, Nos. 21 and 23 in Case XVIII.) Probably 18th century.

*Lent by Mr. Frank Dillon.*

- 48** SUZURI-BAKO. Writing box. The margins of pewter (okiguchi). Nashiji, decorated in low and high relief, with coloured lacquers and silver foil : a flute with the inscription "gaku-sei" (musical sound), and two objects, attached by a cord, possibly for cleaning the flute. Interior, nashiji, with decoration of lespedeza flower. Mizu-ire of sentoku ; maple leaves. 18th century.

*Lent by Mr. G. Salting.*

- 49** SUZURI-BAKO. Writing box. Nashiji, with decoration of dull gold lacquer in low relief. On lid, badges of the Tokugawa family (mitsu-aoi), together with a compound kiku badge and floral scrolls. The handle for holding the *sumi*, of gold lacquer with silver mounting : the silver mizu-ire decorated in high relief with crane and reeds. 18th century.

*Lent by Mr. E. W. Hennell.*

- 50** SAGÉ-JŪ. Picnic box. Brownish black lacquer, with decoration of gold togidashi : plum blossom, bamboo and sparrows. On side of frame, seal SHIOMI Masanari.

*Lent by Mr. Wm. C. Alexander.*

- 51** SUZURI-BAKO. A nest of five writing boxes. Black lacquer ground, decorated in low relief, with gold lacquer of various shades, and gold foil ; costumes, musical instruments, and other objects used in the Nō dance. Ink stones, *Signed* NAKAMURA Iwami. Mizu-ire, in shape of double drum (tsuzumi), silver, shakudō and copper. Attributed to one of the KAJIKAWA. 18th century.

*Lent by Mr. Stuart Samuel.*



## Case XVI.

### Chiefly Lacquer of the late 18th century and of the 19th century.

- 1 RYŌSHI-BUNKO. Manuscript box, with tray. Black lacquer ground, inlaid with mother-of-pearl, of brilliant colours (from the haliotus or trochus) heightened in places with red lacquer. On the lid, a cock and hen. On margin of lid and sides of box, diapers and flowers. Inside, plain nashiji.

*Lent by Sir Trevor Lawrence.*

- 2 SQUARE BOX, with sliding drawers. Dark red wood, covered with transparent lacquer in place of varnish. Decoration, gold lacquer in various shades, and dark-coloured lacquer, in low relief poudré : a liliaceous flower.

*Lent by Colonel Goff.*

- 3 SQUARE TRAY. Polished black lacquer. The rim lined with outer surface of bamboo stem, flattened. Decoration, mother-of-pearl inlay, and lacquer in low and high relief: brinjalls, and long pods of a bean (azuki). School of Ritsuō.

*Lent by Mr. Wm. C. Alexander.*

- 4 TE-BAKO. "Handy-box," with tray. Mounts with the Tokugawa badge. Ground of gold lacquer to represent water, on which float boats containing flowers and brushwood, in gold lacquer and gold and silver foil. Inside, plain nashiji. Early 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 5 KO-DANSU. Oblong cabinet, nashiji. Decoration, in togidashi, with gold, black and red lacquer : cards, with songs (uta) and picture in the Yamato style of the thirty-six poets (Sanjūrok-kasen). Mountings of copper-gilt.

*Lent by Mr. Wm. C. Alexander.*

- 6 SLIDING DOOR FROM A CABINET. Black poudré ground, with decoration of gold lacquer of various shades, and silver lacquer in low relief: planting out the young rice. *Signed* Ippōsai, with *seal*. 18th century.

*Lent by Mr. R. Phené Spiers.*

- 7 FU-BAKO. Letter box. Polished black lacquer ground. Decoration, gold of various shades in low relief: fan, gold lacquer shading into silver, and gourd flowers.

*Lent by Mr. F. Yeats Edwards.*

- 8 TE-BAKO. Square box, probably for needlework. Wood, lined with silk. The decoration, chiefly painted and gilt, partly in relief of shell-cement (gofun), with a little lacquer. Cards, painted shells, and counters, used in various games. The hinges of red silk. On the side, *Signed* Muchū-an Ritsuō. 18th century.

*Lent by Mr. Stuart Samuel.*

- 9 BOX, with Tray. Wood carved as an open trellis work and lacquered: ground finely poudré with gold; the Paulownia badge (kiri) on trellis and tray.

*Lent by Mr. Wm. C. Alexander.*

- 10 OBLONG BOX, with Tray, containing two smaller boxes in tiers, and box for ashes (takigara-ire), forming part of a set for incense burning. Fine nashiji. Decoration, in low relief of gold lacquer in various shades and silver lacquer. On the lid, the Tokugawa badge. Landscapes and flowering plum. *Signed* HARUI. Seal Kiyoshi. 18th century.

*Lent by Sir Trevor Lawrence.*

- 11 TANZAKU-BAKO. Box to hold long slips of paper for writing poems. Black ground poudré, decorated with dark green and gold lacquer. Twigs of pine and cherry blossoms.

*Lent by Sir Trevor Lawrence.*

- 12 SUZURI-BAKO. Writing box. Black, red and gold lacquer in low and high relief. Fantastic landscape, of Chinese school. A Chinese lion (Kara-shishi) sporting in the waves, under a cascade falling from overhanging rocks. The water is expressed by fine curved lines of dark lacquer (probably made with a comb) and the evening sky by similar dark red horizontal lines.

*Lent by Sir Trevor Lawrence.*

- 13 TOSAN. Stand for cup. Black lacquer, decorated with diapers of gold lacquer in low relief, with the badge (sparrows and bamboo) of the Uyesugi family of Daimyōs.

*Lent by Mr. Wm. C. Alexander.*

- 14 BUNKO. Manuscript box. Natural wood, probably keyaki (*Planera japonica*). Pewter margin (okiguchi). Decoration, gold lacquer in low relief and pewter: shoots of young fern. *Signed* Sessan, in seal characters.

*Lent by Mr. Wm. C. Alexander.*

- 15 TRAY. Made out of a large tree-fungus. Polished black lacquer. Decoration, roughly painted with coloured lacquer: Fukurokuju and stag. *Signed* Tessai, with seal.

*Lent by Mr. M. Tomkinson.*

- 16** SQUARE BOX, with Tray. Tsuishu and tsuikoku lacquer, carved in high relief. Red diaper ground overlaid with black lacquer, over this again with red. Incrustation of gold and silver butterflies, Chinese pheasant and chrysanthemum flowers. The tray of gold lacquer of various shades. 19th century.

*Lent by Mr. M. Tomkinson.*

- 17** CIRCULAR TRAY OF PLAITED BAMBOO. Decoration, polished lacquer, appliqué, of various colours, a man with performing monkey and two musicians in a boat among reeds. *Inscribed* on the back, "Made by Sairo, after the drawing of Hanabusa Itchō." Modern.

*Lent by Mr. Wm. C. Alexander.*

- 18** OBLONG BOX, with Tray. Black lacquer, decorated with gold togidashi; bundles of brushwood and cherry blossom. Style of Shunshō.

*Lent by Mr. G. Salting.*

- 19** SQUARE BOX, with Tray. Decoration, gold lacquer of various shades in low relief and togidashi. The lid and rim covered with crowded chrysanthemum flowers. The tray similarly decorated with maple leaves.

*Lent by Mr. H. Virtue Tebbs.*

- 20** SUZURI-BAKO. Large writing box. The lid of polished black lacquer, shading off into gold. Decoration, in low relief of gold and green lacquer; a river winding among reedy banks; above, the full moon of silver. Inside nashiji. The mizu-ire of shakudō, inlaid with gold, in the form of a shell; by the side a small silver box (in-niku-ire) in the form of a sea-urchin for holding the pad for seal.

*Lent by Mr. M. Tomkinson.*

- 21** SUZURI-BAKO. Small writing box. Silver mountings and margins (okiguchi). The lid has the ground richly covered with gold flakes of various size (gyōbu). In the centre, a medallion, gold lacquer in relief, Kwan-on seated by a waterfall (the nimbus of shaded gold in togidashi). Inside, gold lacquer in relief on togidashi ground; a lotus pool. The mizu-ire of silver, in the form of a lotus leaf, on which is a frog and an insect.

*Lent by Mr. M. Tomkinson.*

- 22** SUZURI-BAKO. Writing box on tray, with paper-box below. Polished black lacquer ground, poudré in places. Decoration, gold lacquer of various shades in relief, with a little red lacquer; monkeys playing on pine tree. Underside of lid and tray of gold, red and brown togidashi lacquer. *Signed* Shisen with seal. 19th century.

*Lent by Mr. M. Tomkinson.*

- 23 SUZURI-BAKO. Writing box. Brownish-black ground. Decoration, togidashi lacquer of various colours (without gold); a bouquet of flowers in an old Chinese bronze vase.

*Lent by Mr. M. Tomkinson.*

- 24 KŌ-BAKO. Small square box for incense. Lid of black lacquer in relief upon a togidashi ground of various metallic tints; verandah (engawa) of Japanese house; in front of the paper window (shōji) where hangs a wind rattle (fūrin), a black cat is stretching itself. Tray, black and gold lacquer in low relief upon a polychrome togidashi ground of diapers, on which lie a book and a pair of spectacles. Below the tray are four square boxes in the shape of books, with fine polychrome diapers in togidashi. Attributed to the school of KOMA.

*Lent by Mr. Stuart Samuel.*

- 25 SAKÉ BOTTLE, in the form of a bottle-gourd (hyōtan) mounted with silver. Polished black lacquer. Decoration, of gold togidashi with a little colour; Chinese boys playing with fans. School of Shunshō. 18th century.

*Lent by Mr. F. Yeats Edwards.*

- 26 KO-DANSU. Small cabinet with three drawers. Black lacquer ground, poudré in places. Decoration, gold lacquer in low relief, and togidashi of gold of various shades; rural landscape with fishing scenes and cloth-bleaching; on inner side of the door, a boy catching bats. Early 18th century.

*Lent by Sir Trevor Lawrence.*

- 27 SQUARE BOX. Nashiji. Decoration, of gold, silver and red lacquer in low relief, with gold foil: sprays of a bramble-like plant (or perhaps strawberry) with red fruit. The paulownia badge (Go-san no kiri) on the lid.

*Lent by Mr. Wm. C. Alexander.*

- 28 A PAIR OF SAKÉ BOTTLES, with silver mountings. Polished black lacquer with decoration of gold togidashi, heightened with gold mosaic (gyōbu).

*Lent by Mr. M. Tomkinson.*

- 29 LOZENGE-SHAPED BOX. In two tiers with lid. Ground finely poudré with gold of various shades, passing into plain gold with mosaic (gyōbu). Decoration, gold lacquer in relief, with incrustation of gold and silver; cherry blossom and long-tailed Chinese birds. 18th century.

*Lent by Mr. G. Salting.*



- 30** OBLONG TRAY. Polished black lacquer with decoration of gold and red togidashi lacquer, a monkey holding a branch. The design apparently taken from Sosen. *Seal of SHIOMI Masanari.*

*Lent by Mr. M. Tomkinson.*

- 31** SUZURI-BAKO. Writing box. Margins (okiguchi) of pewter. Brownish black lacquer ground. Decoration, gold togidashi, with dark metallic lacquer in low relief; wild geese and reeds. 18th century.

*Lent by Mr. R. Phené Spiers.*

- 32** FU-BAKO. Despatch box. Black lacquer ground. Decoration, togidashi lacquer in gold of various shades and red; strips of ornamental paper for writing poems (tanzaku). This box is said to have fallen overboard in the Hudson River, and to have been recovered after several weeks' immersion—an instance of durability of good lacquer. 18th century.

*Lent by Mr. Marcus B. Huish.*

- 33** RYŌSHI-BUNKO. Manuscript box, with tray. Dark-red wood, carved in high relief, incrustated with ivory and mother-of-pearl. Decoration, in imitation of Chinese work, the Chinese warriors, Riubi, Kwan-u and Chōhi, swearing brotherhood in the peach orchard. (Riubi became emperor after the fall of the Later Han dynasty in the 3rd century, A.D.) Background imitating plaited bamboo. Round the sides, sundry Buddhist emblems, the staff, fly-wisp, wooden gong, &c. On underside of lid, the Tokugawa badge. On the tray, in slight relief, a dragon in gold and red lacquer. Inside the box, a poem in the Chinese style in praise of tea and wine, with a Japanese *date* corresponding to 1884.

*Lent by Mr. H. S. Trower.*

- 34** SQUARE BOX, in two tiers. Polished black lacquer ground, decorated with gold lacquer of two shades, and silver lacquer in low relief; chrysanthemum flowers with conventionalised leaves. Inside lid, a large many-petaled chrysanthemum flower displayed on nashiji. 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 35** SMALL OBLONG BOX. Fine nashiji, decorated with gold lacquer in low relief, round hills, cherry blossom and full moon (of silver); inside, wheel with buckets for raising water. 18th century.

*Lent by Sir Trevor Lawrence.*

- 36** TABAKO-BON. Smoking box, with brazier, incense bowl, box for ashes, and handle, of brass gilt and chased. The pipe, dusting feather and fire-sticks (hi-bashi) displayed. Nashiji, with decorations of gold lacquer in relief, togidashi gold mosaic (gyōbu) and mother-of-pearl. Wistaria (fuji) in a trellis over a stream.

*Lent by Mr. W. Gowland.*

- 37** SMALL BOX of shaped wood. Lacquered. The lid in the form of a flower basket. Gold lacquer in low relief of various shades. The flowers of white enamel-like lacquer in low relief, tinted with red; peony, plum and narcissus, on a ground of gyōbu in flakes. On the sides, flowers of similar lacquer, floating on a river represented by gold togidashi of various metallic shades. Attributed to Jōkasai.

*Lent by Mr. G. Salting.*

- 38** SQUARE BOX. Togidashi lacquer, of various metallic shades, to represent water, on which float two mandarin ducks and scattered cherry blossom, in white and coloured lacquer in low relief (similar to No. 37). Attributed to TAMURA Takahiro. 19th century.

*Lent by Mr. M. Tomkinson.*

- 39** HIBACHI. A gourd fitted with a brazier of copper, the lid of a trellis work of copper with a branch of gourd on the top. The natural surface of the gourd is decorated with gold lacquer in low relief, representing a trailing branch of the gourd plant.

*Lent by Mr. Wm. C. Alexander.*

- 40** OBLONG BOX, with tray. Polished black lacquer ground. Decorated with togidashi of gold of various tints and red, to represent charm-bags (or perhaps scent-bags) of silk brocade, with tassels and various small articles attached.

*Lent by Mr. G. Salting.*

- 41** FAN-SHAPED TRAY. Red polished lacquer ground, with black markings (to imitate suri-hagashi). Margin of nashiji. Decoration, gold lacquer in low relief; pomegranate and grasshopper.

*Lent by Mr. R. Phené Spiers.*

- 42** OBLONG BOX, with lid and drawer. Natural dark-red wood, covered with transparent lacquer in place of varnish. Decoration, togidashi of gold lacquer of various shades, and silver lacquer; branches of bamboo, laden with freshly fallen snow. Signed Kwanshōsai (Tōyō).

*Lent by Mr. M. Tomkinson.*

- 43** JISSHUKŌ-BAKO. A square box in tiers, containing a full set of implements for the Perfume Game. (These are displayed on the lower shelf of Case XIV.) Polished black lacquer, with decoration of gold of two shades; hexagonal diapers, the paulownia flower, and the badge of the Hosokawa family.

*Lent by Sir Trevor Lawrence.*

- 44 OBLONG BOX, with silver rings for fastening silk cord. Nashiji, with decoration of gold lacquer of various shades, in low relief. A hōwō bird hovering over an old paulownia tree, with young flowering shoots. 18th century.

*Lent by Colonel Goff.*

- 45 SUZURI-BAKO. Writing box. Polished black lacquer, with decoration in high relief of pottery and dark lacquer; a sleeping cat (or tiger), a besom, and a roll (makimono). On the roll, a Japanese *date*, corresponding to 1849. In gold lacquer, under lid, *inscribed* "Ken-ya and Kwōzan, after a design by Haritsu," (Haritsu being a form of the name Ritsuō).

*Lent by Mr. M. Tomkinson.*

- 46 SHIKISHI-BAKO. Box for papers, in two tiers. Polished black lacquer. Decoration, of gold togidashi and gold mosaic (gyōbu); a grove of pine trees by the sea-shore.

*Lent by Mr. F. A. Satow.*

- 47 KUSHI-DAI. Small cabinet, for combs and other small objects. Nashiji, decorated in high and low relief, with gold and silver lacquer of various shades, and gold foil; on the top, two hōwō birds among paulownia flowers, with a hinged lid over a small writing box. 18th century.

*Lent by Sir Trevor Lawrence.*

- 48 A NEST OF WRITING-BOXES (Suzuri-bako) in an open-work lacquered frame tied by a silk tassel. The frame of gold lacquer of different shades in low relief, with gold mosaic (gyōbu); plum blossom, peonies and butterflies. The nest of boxes, of polished black lacquer ground, decorated with togidashi of various shades of gold and red; butterflies of different species.

*Lent by Sir Trevor Lawrence.*

- 49 SQUARE CABINET, with drawers—probably for a doctor to hold his drugs in—richly mounted with silver. On the top, a landscape with a Chinese figure subject in gold and red togidashi on a poudré ground. The front and sides of lacquer to imitate shibuichi with an inlay of shakudō; at the same time imitating a sumi-ye (Chinese-ink drawing) of the Kano school.

*Lent by Mr. M. Tomkinson.*

- 50 SUZURI-BUTA. Square tray. Polished black lacquer ground. Decoration, of gold lacquer in low relief; flowering iris growing in shallow water, with rough plank bridges.

*Lent by Mr. G. Salting.*

- 51 SQUARE BOX. Polished black lacquer ground. Decorated with gold and silver lacquer (hira-makiye, *i.e.*: not in relief); leaves and flowers of wistaria. 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 52 SAGÉ-JŪ. Small picnic box. Black lacquer ground, with decoration of togidashi lacquer; bamboos studded with silver to represent dew. The saké-bottle of cloisonné enamel (shippō).

*Lent by Mr. M. Tomkinson.*

- 53 TABAKO-BON. Smoking box for a lady, in the shape of two fans overlapping. The ground of lacquer, to imitate shibuichi, decorated with a small flowering gourd plant, the leaves of gold lacquer in low relief, the flowers represented by plaques of white shell. The lid of the brazier of pierced yellow bronze (sentoku) in the shape of a bottle-gourd (hyōtan).

*Lent by Mr. Wm. C. Alexander.*

- 54 OBLONG BOX. Polished black lacquer ground, with decoration of gold, silver, green and red lacquer, in low relief; plum blossom and fronds of fern. 18th century.

*Lent by Sir Trevor Lawrence.*

- 55 SUZURI-BAKO. Writing box. Polished black lacquer ground. Decoration, of gold lacquer in low relief, with gold mosaic (gyōbu) and togidashi lacquer of gold and red; gold fish in a flowing stream, fire-flies and bamboo; above, the crescent moon of silver inlay. 18th century.

*Lent by Sir Trevor Lawrence.*

- 56 SAKAZUKI. Three large sake cups, forming part of a set of five. Decoration,  
57 of gold lacquer of various shades in low relief, on a red ground.  
& Subject: Three out of the Five Festivals (go-sekku), viz.:—May 5th,  
58 with flags (nabori) and iris flowers; July 7th, with table for writing poems, lespedeza, and other flowers; September 9th, chrysanthemums by the sea shore, and pine tree. Signed Shōmosai Masamitsu.

*Lent by Mr. R. Phené Spiers.*

- 59 CHA-TAKU. Stand, with covered cup for tea. Nashiji. Decorated with gold in low relief; chrysanthemum and badge, 18th century.

*Lent by Mr. Wm. C. Alexander.*



- 60 JU-BAKO. Nest of square boxes for food. Nashiji; with gold lacquer in low relief, togidashi of various metallic tints and gold foil; fans (ōgi), open and folded, decorated with landscapes and flowers. An extra lid, used when the boxes are made up in two sets, is also shown. 18th century.

*Lent by Mr. W. Gowland.*

- 61 SUZURI-BAKO. Circular writing box. The lid has a black lacquer ground, with decoration of togidashi in red, black, gold, and various metallic shades; a humorous representation of the six famous poets (Rok-kasen); inside, square and long sheets of paper with poems (shikishi and tanzaku respectively). The midzu-ire in the form of two figures in old court costume, of shakudō and other alloys.

*Lent by Mr. M. Tomkinson.*

- 62 CIRCULAR BOX. Probably a mirror case. Polished black lacquer ground, decorated with cherry blossom in silver and gold togidashi lacquer, the stamens in low relief. 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 63 CHŌSHI. Lacquered wooden vessel, with hinged lid, for holding sake, used on ceremonial occasions. Red lacquer ground, with decoration of gold lacquer: diapers, and medallions with landscapes. 18th century or earlier.

*Lent by Mr. T. W. Cutler.*

- 64 SQUARE BOX, with tray. The margins of pewter (okiguchi). Nashiji, decorated with gold lacquer in low relief, and gold mosaic (gyōbu); rocky landscape, with pine, maple, lespezeza, and other autumn flowers. Early 18th century.

*Lent by Mr. W. Gowland.*

- 65 TABAKO-BON. Smoking box. Mounting of bronze, engraved and partly gilt. Polished black lacquer ground, decorated with gold togidashi; deer among autumn flowers. Attributed to one of the Shunshō family.

*Lent by Mr. G. Salting.*

- 66 HEXAGONAL BOX, with tray. Nashiji, decorated with gold lacquer in low relief; autumn flowers. 18th century.

*Lent by Mr. Stuart Samuel.*

- 67 SAKAZUKI. Large saké cup. Red lacquer ground. A carp in high relief, with water-weeds in fine chinkin-bori.

*Lent by Mr. T. W. Cutler.*

## Case XVII.

**Specimens to illustrate special kinds of lacquer, the application of decoration in lacquer to pottery, metals, &c., and the imitation of several materials, wood, iron, alloys, &c., in lacquer.**

- 1 KOBAKO. Small box. Wood decorated in transparent lacquer. A gourd saké bottle (hyōtan). *Signed (?)*.

*Lent by Mr. Wm. C. Alexander.*

- 2 SUZURI-BAKO. Lacquer in imitation of Chinese figure stone (agalmatolite). Encrusted with chrysanthemums in mother-of-pearl and berries in coral, in a vase of agalmatolite. Orchids, with rock of this stone, in a pot of mother-of-pearl. After the style of Ritsuō and Hanzan. 18th century.

*Lent by Mr. M. Tomkinson.*

- 3 SUZURI-BAKO. Writing box. Black lacquer, with decoration in Zonsei lacquer. Fruits and leaves arranged in a dish on a stand of gnarled wood, after the manner of the Chinese. 19th century.

*Lent by Mr. E. Gilbertson.*

- 4 BOX IN THE FORM OF A MASK BOX (MEM-BAKO). Transparent Shunkei lacquer, edges in fish skin lacquered. Metal mounts and cord imitated in lacquer.

*Lent by Mr. C. H. Read.*

- 5 CHOKU. Wine cups. Made from the rind of an orange, lacquered.

&  
8

*Lent by Mr. E. Gilbertson.*

- 6 KO-BON. Small tray. Lacquer in imitation of green bronze (seidō), with gold patches (kin-gise). A child's ball (temari), with scissors, needle and thread in relief, all lacquer imitations of the materials of which they are made. *Signed Kwōzan.*

*Lent by Mr. M. Tomkinson.*

- 7 WAN. Cup for food. Lacquer in imitation of shibuichi (an alloy of silver and copper). Maple (momiji) leaves in red and gold hira-makiye.

*Lent by Mr. R. Phené Spiers.*

- 9 KWASHI-BAKO. Five-lobed box for confectionery. Zōgan lacquer, with silver wire inlaid. Imitation of tetsu-zōgan (iron inlaid with silver line decoration) in diapers and meanders. 19th century.  
*Lent by Mr. E. Gilbertson.*
- 10 KO-BON. Small tray in the shape of a clam shell. Lacquer in imitation of shibuichi. A crab and water plant in gold lacquer in relief (kin-makiye). Signed Yoshikata. Early 19th century.  
*Lent by Mr. A. W. Franks.*
- 11 TABAKO-IRE. Tobacco jar. Brown lacquer with pewter (suzu) inlays and tortoiseshell band. Dragon above, cherry flowers below.  
*Lent by Mr. Wm. C. Alexander.*
- 12 CHA-TSUBO. Jar for powdered tea used in the Cha-no-yu, or ceremonial tea-drinking. Lacquer in imitation of old Seto pottery.  
*Lent by Mr. Wm. C. Alexander.*
- 13 KŌGAI. Ornament for a lady's hair. Lacquer in imitation of shibuichi. The moon and five autumn flowers in gold and silver lacquer (kin and gin-makiye). Early 19th century.  
*Lent by Mr. H. Virtue Tebbs.*
- 14 JIKIRŌ. Luncheon box in the form of a cha-gama, or hot-water boiler used in the Cha-no-yu or tea ceremonies. Lacquer in imitation of cast iron.  
*Lent by Mr. T. W. Cutler.*
- 15 CHA-TSUBO (?). Small jar used probably for powdered tea. Lacquer in imitation of old Seto pottery. Wooden cover with a butterfly in black and gold makiye.  
*Lent by Colonel Goff.*
- 16 METAL BOX. Landscape in low relief in copper and brass with a black lacquer ground. Imitation of Wakasa lacquer on the bottom. Probably made during last century for the Dutch living in Decima.  
*Lent by Mr. G. M. Smith.*
- 17 SMALL BOX. Black and dark iron-grey lacquer, decorated to imitate zōgan work (metal inlaid with silver line decoration), entirely in lacquer without the use of silver. Bamboos and sparrow and arabesques. 19th century.  
*Lent by Sir Trevor Lawrence.*

- 18 NATSUMÉ. A tea jar, so called from its shape, resembling that of the fruit of the *Zizyphus vulgaris* (natsumé). Black lacquer on pewter. Chrysanthemum and paulownia (kiku and kiri) badges in gold lacquer (kin-makiye) and nashiji. 19th century.

*Lent by Mr. R. Phené Spiers.*

- 19 TABAKO-IRÉ. Tobacco-box. Brown lacquer in imitation of karakane (Japanese copper-lead bronze). Engraved with conventional waves. Signed Zeshin. 19th century.

*Lent by Mr. Wm. C. Alexander.*

- 20 BON. Tray. Dull black lacquer in imitation of cast iron decorated with zōgan work. Autumn flowers, and a square plaque with mother-of-pearl border, bearing a poem (uta). The ground as well as the zōgan work entirely in lacquer. Signed Zeshin. 19th century.

*Lent by Mr. Wm. C. Alexander.*

- 21 NATSUMÉ. Tea jar. Black lacquer, on pewter. Decorated with a fairy's robe of feathers (ama-no-hagoromo) in gold lacquer (kin-makiye). Inside, coarse nashiji. 19th century.

*Lent by Mr. F. Yeats Edwards.*

- 22 KO-BAKO. Small box. Dark, rough, lacquer ground, resembling iron. Decorated, in low relief, in zōgan lacquer; two seals or signature stamps (in), and a water vessel. Arabesques, on the sides, in cloisonné lacquer. Style of Zeshin. 19th century.

*Lent by Mr. M. Tomkinson.*

- 23 METAL INKSTAND OF FOREIGN FORM. Coated with lacquer, in imitation of Wakasa-nuri, with landscape and arabesques, in relief, in brass and copper. Similar to No. 16. 18th century.

*Lent by Mr. G. M. Smith.*

- 24 KO-DANSU. Small set of drawers. Red lacquer ground, with meanders in coarsely powdered eggshell. The badge (mon) is that of Matsudaira, Daimyō of Fukui, Echizen.

*Lent by Mr. Wm. C. Alexander.*

- 25 NATSUMÉ. Tea jar. Mother-of-pearl inlays (aogai-zaiku), on gold lacquer (kin-makiye), foliage and flowers. Revival of the style of Kōrin. 19th century.

*Lent by Mr. W. Gowland.*

- 26 SUZURI-BAKO. Writing box. Black lacquer, with a fret-pattern, based on the Eight Diagrams of Chinese Philosophy, in mother-of-pearl inlays.

*Lent by Mr. F. Yeats Edwards.*



- 27** CHA-WAN. Cup of the form used in the Cha-no-yu or tea ceremonies. Imitation of Yeiraku pottery, in red and gold lacquer. Shape and decoration a conventional copy of a bell (tsuri-gané).

*Lent by Mr. R. Phené Spiers.*

- 28** JŪ-BAKO. Nest of luncheon boxes. Upper, wood coated with transparent lacquer to show the grain; middle, red lacquer; lower, green Wakasa lacquer. Each decorated with medallions, in lacquers of various colours, representing flowers. 19th century.

*Lent by Mr. R. Phené Spiers.*

- 29** SUZURI-BAKO. Writing box. Togidashi mokume lacquer in imitation of the grain of wood. Flowers of the chrysanthemum, aster, patrinia and platycodon in kin-makiye with dewdrops in silver. 18th century.

*Lent by Sir Trevor Lawrence.*

- 30** PIPE CASE. Woven rattan, encrusted with gold and black lacquer. Tree, with birds.

*Lent by Mr. E. Gilbertson.*

- 31** SUI-MONO WAN. Covered cup for soup. Brown lacquer ground with medallions in dark green, and in lacquer tinted to resemble gold. Shō-chiku-bai, the felicitous combination of the pine, bamboo and plum.

*Lent by Mr. W. H. Cope.*

- 32, 35, 38** CHOKU. Wine cups.

32. *Inscribed*, "Made from bamboo from Otoko-yama." The site of a famous temple of Hachiman, the God of War, near Kyōto. Inside, a bamboo painted in lacquer on a gilt ground.

35. *Inscribed*, "Made of the wood of a plum tree from Kitano." The grounds of the temple of Tenjin (Sugawara Michizané), a famous calligrapher of the 9th Century now deified, whose favourite flower was the plum. Inside, plum flowers in red and gold lacquer.

38. *Inscribed*, "Made of pine wood from Takasago." A part of the shore of the province of Harima, famous in mythical legends. Inside, pine needles in thin gold lacquer (nuritate), arranged in the forms of pine trees, on a red ground. 19th century.

*Lent by Mr. F. Yeats Edwards.*

- 33** SUZURI-BAKO. Writing box. Lacquer in imitation of the bark of the flowering cherry (*Prunus pseudo-cerasus*) with birds in low relief in black lacquer. The edge of the cover in gyōbu-nashiji. 18th century.

*Lent by Mr. Stuart Samuel.*

- 34** SASHI-GUSHI. Ornamental comb for a lady's hair. Tortoiseshell, with flowers in gold lacquer and mother-of-pearl inlays.  
*Lent by Mr. R. Phené Spiers.*
- 36** KO-BAKO. Small box containing three smaller ones. Wood covered with tortoiseshell. Bekkō-zaiku of Nagasaki. Garden fence with plum tree in blossom in gold and silver lacquer (kin and gin-makiye).  
*Lent by the Hon. W. F. B. Massey-Mainwaring.*
- 37** SUZURI-BAKO. Writing box. Togidashi mokume lacquer, in imitation of the grain of wood. Medallions in gold lacquer, in high relief (taka-makiye) and coarse nashiji. A landscape. Mandarin ducks and conventional waves.  
*Lent by Mr. F. Yeats Edwards.*
- 39** FUTAMONO. Covered bowl for confectionery. Stoneware, painted with lacquer (nuritate). Made in Owari. A Chinese bird (onagadori) and floral arabesques in colour, on a black ground. 19th century.  
*Lent by Mr. R. Phené Spiers.*
- 40** SUZURI-BAKO. Writing box. Marquetry work (yoseki-zaiku). Made at Shizuoka, in Suruga, hence also called Suruga-zaiku. Decoration, a poem (uta) in gold lacquer.  
*Lent by Mr. M. Tomkinson.*
- 41** CHA-WAN. Cup for rice. Imari porcelain, painted (nuritate) with black lacquer, decorated with peonies and arabesques in kin-nuritate and gold. 19th century.  
*Lent by Mr. T. W. Cutler.*
- 42** TOKURI. Bottle for saké. Earthenware, decorated in relief, and painted with lacquer to imitate carved red lacquer (tsuishu). Chinese scene on a diaper ground. Upper and lower parts gilt and lacquered.  
*Lent by Mr. E. W. Hennell.*
- 43** WAN. Cup. Made of the egg of the ostrich. Inside, a fish, Chrysophrys cardinalis (tai), prawn (yebi), and foliage in relief in lacquer of various tints; a convolvulus (asagao) in kin-nuritate on the outer surface of the egg. 19th century.  
*Lent by Sir Henry Howorth.*
- 44** WARIKO. Covered vessel for condiments (tsukemono), with four cylindrical holders for chopsticks. Earthenware, painted with black lacquer (nuritate). Decoration, in green, red, and gold and silver lacquer, the seven autumn flowers (nana-kusa), conventional birds, bats, diapers and arabesques. Made in Owari. 19th century.  
*Lent by Mr. Wm. Anderson.*
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## Case XVIII.

**Specimens to illustrate special kinds of lacquer, the application of decoration in lacquer to pottery, metals, &c., and the imitation of several materials, wood, iron, alloys, &c., by lacquer workers.**

- 1 KO-BAKO.** Small box. Carved wood, coated with red lacquer. Plants of a species of yam being metamorphosed into octopi, to the alarm of the farmers, who are running away leaving their tools. Crabs and a clam form a support for the box. 19th century.

*Lent by Mr. M. Tomkinson.*

- 2 MANUSCRIPT BOX.** Guri lacquer in twelve layers. Chinese pattern with interrupted fret (raimon) border. 18th century.

*Lent by Mr. M. Tomkinson.*

- 3 KWASHI-BAKO.** Box for confectionery. Tsugaru lacquer, in irregular layers, carved after the style of guri lacquer. Dragon, with clouds surrounded by an interrupted fret (raimon) pattern.

*Lent by Mr. M. Tomkinson.*

- 3a KEMBYŌ.** Small screen used on the writing table. Tsuishu. Carved red lacquer. Phoenix (hō-ō) and peonies. Fret pattern, varieties of raimon and arabesques.

*Lent by Mr. Edward Dillon.*

- 4 KO-BAKO.** Small box. Terra cotta lacquer ground, with decoration moulded in low relief in black lacquer. Seiōbo, Queen of the Genii or mountain spirits, on a ground of conventional waves (seigai-nami). Sides of the box decorated with fishes, crabs, the lotus, and bamboo.

*Lent by Mr. E. Gilbertson.*

- 5 TEA JAR.** Guri lacquer, in seven layers. Chinese pattern. Signed Zōkoku. 18th century.

*Lent by Mr. M. Tomkinson.*

- 6 SMALL BOX, WITH PEWTER HINGES.** Mother-of-pearl, horn and coloured lacquer encrusted on gold ground (kinji), after the style of Ritsuō and Hanzan. Lid, head of a monkey. Sides of lid, arabesques in mosaic work of mother-of-pearl (raden). Sides of box, decorated with conventional animals and birds in red lacquer on black ground.

*Lent by Sir Trevor Lawrence.*

- 7 KO-BAKO.** Small box. Geese and sasa (a species of Arundinacea) on black ground, in coloured lacquer in relief, after the style of Ritsuō. Sides, tsuishu diapers in shallow carving (hashika-bori). 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 8 CHA-TAKU. Support for a tea cup. Zonsei lacquer, black ground with decoration in reds, greens and yellows, and engraved. Peonies, magnolias and floral arabesques.  
*Lent by Mr. Wm. C. Alexander.*
- 9 NATSUMÉ. Tea jar. Zonsei lacquer. Black ground. Fans in coloured lacquer and engraved. *Signed* Yōsci, and *inscribed* "Presented to his friend, Baiken, on his 61st birthday." 18th century.  
*Lent by Mr. M. Tomkinson.*
- 10 KO-BAKO. Small box. Red, brown and black lacquer, in imitation of serpentine. Engraved with willows and birds.  
*Lent by Mr. T. W. Cutler.*
- 11 NATSUMÉ. Tea jar. Red lacquer. Foliage moulded on a dull black ground in imitation of tsuishu.  
*Lent by Mr. Wm. C. Alexander.*
- 12 DOMBURI. Bowl. Tsugaru lacquer. In eleven layers. Coarse marbling produced by rubbing off the upper coatings.  
*Lent by Mr. E. Gilbertson.*
- 13 HEXAGONAL BOX. Tsugaru lacquer. Carved like tsuishu. Hōwō, the phoenix, one of the four Chinese supernatural creatures, with chrysanthemums on a red diaper ground. Arabesques on the sides.  
*Lent by Mr. E. Gilbertson.*
- 14 KO-BAKO. Small box. Moulded and carved red lacquer resembling tsuishu. On pewter. Sprigs of plum blossom (ume) on a variety of fret (raimon) patterns.  
*Lent by Mr. G. Salting.*
- 15 MANUSCRIPT BOX. Zōkoku lacquer. Red lacquer on basket-work of woven strips of bamboo, with medallions in relief in black and gold lacquer to imitate cakes of Chinese ink, decorated with old designs.  
*Lent by Mr. M. Tomkinson.*
- 16 KO-BAKO. Small box. Guri lacquer in eight layers, carved in Chinese arabesques.  
*Lent by Mr. Wm. C. Alexander.*
- 17 FUVE-ZUTSU. Flute case. Guri lacquer in seven layers. Carved Chinese pattern. *Signed* Zōkoku, with the date Kayei, ki-no-ye tora (1854). 19th century.  
*Lent by Sir Trevor Lawrence.*



- 18 FUYE-ZUTSU. Flute case. Tsuikoku lacquer, carved on red ground. Conventional flowers and arabesques. *Inscribed*, "Made by Zōkoku, in October, 7th year of Kayei (1855)." Each word of the inscription is engraved in the centre of a flower. 19th century.

*Lent by Mr. E. Gilbertson.*

- 19 KO-BAKO. Small perfume box. Purple lacquer carved after the style of tsuishu. Fruit and foliage of the *Euphoria lichi* (reishi).

*Lent by Mr. M. Tomkinson.*

- 20 SASHI-GUSHI. Comb for lady's hair. Horn, coated with lacquer to resemble tsuikoku. Plum flowers.

*Lent by Mr. R. Phené Spiers.*

- 21 SQUARE BOX. Zonsei lacquer. Decoration in relief in various coloured lacquers on a green ground. A fairy's cloak of feathers (ama-no-hagoromo) and pine tree. Arabesques on the sides. 17th century.

*Lent by Mr. R. Phené Spiers.*

- 22 SQUARE BOX WITH TRAY. Tsuishu and tsuikoku lacquer. Red diaper ground overlaid with black lacquer, with incrustations in ivory and mother-of-pearl. An elephant, with three Chinese boys with a flag and musical instruments. Sides, peacocks and peonies, and arabesques.

*Lent by Sir Trevor Lawrence.*

- 23 TOKURI. Bottle for sake. Wood. Zonsei lacquer. The ground, red on black, is in imitation of Kamakura-nuri. The flowers and leaves are moulded in black lacquer, with line decorations in chinkin-bori. Conventional flowers, leaves and arabesques. 18th century.

*Lent by Mr. F. Yeats Edwards.*

- 24 CHOKU. A wine cup in the form of the Chinese peach. Tsuishu. Carved red lacquer. Decorated with the flowers and leaves of the peach. The handle bears a diagrammatic representation of the sun and moon.

*Lent by Mr. Edward Dillon.*

- 25 BON. Tray. Black lacquer, the margin in Tsugaru lacquer and its modern varieties. A humorous representation of Gama, one of the Sennin or Mountain Spirits, with his companion, a three-legged frog, performing as a rope dancer. 19th century. *Signed* Ittōsai.

*Lent by Mr. R. Phené Spiers.*

- 26** KWASHI-BAKO. Sweetmeat box. Wakasa lacquer. The patterns seen in this lacquer are produced by pressing sprigs of the hinoki (*Chamaecyparis obtusa*), pine, &c., into the lacquer whilst soft, filling the depressions with gold-leaf or tinfoil, and subsequently coating the whole with transparent lacquer. 19th century.  
*Lent by Mr. Wm. Anderson.*
- 27** SASHI-GUSHI. Lady's comb. Wakasa lacquer on wood. Decorated with the pine, bamboo and plum, in gold lacquer.  
*Lent by Mr. H. Virtue Tebbs.*
- 28** KO-BON. Small tray. In Tsugaru, Wakasa and kin-makiye lacquers and aogai-zaiku. Lilies, wistaria, cherry-flowers and birds; and plaque containing an illustrated poem (uta). 19th century.  
*Lent by Mr. Wm. Anderson.*
- 29** SMALL BOX. Cover and box each intended to represent a lotus leaf. Brown lacquer, in imitation of the surface of a gourd. The supernatural bird, Hō-ō (Phoenix), in moulded and carved lacquer, after the style of Ritsūō *Signed* Gozan.  
*Lent by Mr. G. Salting.*
- 30** SUZURI-BAKO. Writing box. Nambu lacquer, in pine and wave patterns, and with gourd-shaped medallions: one representing a horse in taka-makiye on shitan wood (a species of *Pterocarpus*); the other, a bow with a quiver of arrows, and an archer's glove in taka-makiye on a coarse nashiji ground. The latter, according to the inscription, is after a painting by Isen-in Hōin (died 1828). The former after a painting by his son, Seisen-in Hōgen. 19th century.  
*Lent by Sir Trevor Lawrence.*
- 31** KO-BAKO. Small perfume box. Ground of shunkei lacquer, to which the design is affixed and then covered with lacquer. *Signed* Sairo, of the Kō-shō Kwaisha (a Japanese Manufacturing Company). Modern.  
*Lent by Mr. M. Tomkinson.*
- 32** COVERED BOX. Zōkoku lacquer, on basket work of bamboo. Decoration in coloured lacquers and engraving. The three Chinese heroes of the Later Han dynasty (2nd century). Copied from a Chinese design.  
*Lent by Mr. M. Tomkinson.*
- 33** SMALL JU-BAKO. Set of boxes in tiers. Zonsei lacquer. Flowers, leaves and insects, in green and red lacquer. Carved in low relief. 18th century.  
*Lent by Mr. E. Gilbertson.*

- 34** SHIKISHI-BAKO. Box for papers. Zonsei lacquer. The autumn leaves of the maple (momiji) in red, green and yellow lacquer, on a black ground. Edges in gold lacquer (kinji). 18th century.

*Lent by Mr. M. Tomkinson.*

- 35** KO-BAKO. Small box. Red on a black ground, in imitation of Kamakura lacquer. Dragons in taka-makiye and gyōbu-nashiji.

*Lent by Mr. Wm. C. Alexander.*

- 36** NATSUMÉ. Small tea jar. Black lacquer incrustated in high relief, with coloured lacquer in the style of Yōsei. (Compare Case IX., 44). Flowers of the winter plum, chrysanthemum, peony and a liliaceous plant. 18th century.

*Lent by Mr. M. Tomkinson.*

- 37** BON. Tray. Mother-of-pearl and Chinese figure stone (agalmatolite) inlays and incrustations on black lacquer, after the style of Ritsuō and Hanzan. Quails (uzura). Ears of millet around the border. 18th century.

*Lent by Mr. Wm. C. Alexander.*

- 38** SMALL BOX. Zōkoku lacquer. Carved in low relief and engraved. A Kirin, a creature with one horn, one of the four supernatural animals of the Chinese, in black, with peonies and arabesques in brown on a red ground. Signed Zōkoku.

*Lent by Mr. M. Tomkinson.*

- 39** KO-BAKO. Small octagonal box. Zonsei lacquer. Peony, with leaves in pink and green lacquer, on reddish ground showing minute diapers in coloured lacquers. 18th century.

*Lent by Mr. Stuart Samuel.*

- 40** SASHI-GUSHI. Ornamental combs for ladies' hair. Eight specimens, A to H, illustrating the application of lacquer for the decoration of horn, wood and ivory.

*Lent by Mr. R. Phené Spiers.*

*Mr. H. Virtue Tebbs.*

*Mr. H. S. Trower.*

- 41** SUZURI-BAKO. Writing-box. Chinkin-bori. Black lacquer engraved with a rat's tooth in fine lines, which are afterwards coated with powdered gold. Chinese birds and flowers on a diaper ground. 18th century.

*Lent by Mr. M. Tomkinson.*

- 42 SUZURI-BAKO. Writing-box in form of the fan (gyōji-uchiwa) used by the umpire (gyōji) at wrestling matches. Chinkin-bori lacquer. Dragons and clouds on a black ground.

*Lent by Mr. Wm. Anderson.*

- 43 STAVES. Showing sixty-three different varieties of lacquer used for the  
& scabbards of Japanese swords.  
44

*Lent by Mr. E. Gilbertson.*

- 45 SMALL BOX WITH SILVER HINGES AND MOUNTS. Chinkin-bori. A landscape, after a Chinese painter.

*Lent by Sir Trevor Lawrence.*

- 46 SUZURI-BAKO. Writing-box. Chinkin-bori. A dragon and clouds on a black ground.

*Lent by Mr. F. Yeats Edwards.*

## Case XIX.

**Bronzes, Inlaid Metal, Combs, Lacquer on Ivory, and other Lacquer, including several specimens showing early European influence.**

- 1 KŌRO. Small incense burner of bronze, imitating basket work. 18th century.

*Lent by the Hon. W. F. B. Massey-Mainwaring.*

- 2 PRICKET CANDLESTICKS, of hammered sentoku, partly repoussé. Hiroshima  
& ware. Open work of conventional leaf scroll. 18th century.

5

*Lent by Sir Trevor Lawrence.*

- 3 BADARAI. Flower dish. Flat bronze vessel for arrangement of orchis or narcissus. In the form of an old tree trunk, covered with the leaves and tendrils of a small creeping plant. Seal Yoshimichi (or Gidō).

*Lent by Mr. Alfred Parsons.*

- 4 PLAQUE OF COPPER. Surface of two tints, arranged to resemble wood grain (mokume). Incrusted with pottery and shibuichi; lemon—sliced to show interior—and leaf.

*Lent by Mr. S. Bing.*



- 6 KŌRO. Incense burner of bronze. Conventional heraldic looking lion with claw of bird, the head forming a hinged lid. Perhaps not Japanese.

*Lent by Mr. Alfred Cock.*

- 7 KŌRO. Small incense burner. Bronze, gilt in places. Conventional lion on top. One of a set of five articles (go-gusoku) placed in front of a Buddhist shrine.

*Lent by Mr. Alfred Cock.*

- 8 KŌRO. Incense burner, in the shape of a bowl, tied round with cord, and supported by three boys in Chinese costume. Perhaps Chinese.

*Lent by Mr. H. J. Pfungst.*

- 9 OKIMONO. Bronze. S'akyamuni (Shaka) in his mountain retreat. The base representing fantastic rocks and leaves.

*Lent by Mr. Alfred Cock.*

- 10 FUDÉ-TATÉ. Cylindrical bronze pen stand. Open work of clouds, and medallion with the hōwō bird.

*Lent by Mr. Wm. Anderson.*

- 11 FLOWER-TAZZA. The under surface of the basin decorated with small conventional birds (chidori). Seal Toūin iru. Cast by Toūin. Early 19th century.

*Lent by Mr. Wm. Anderson.*

- 12 CYLINDRICAL FLOWER VASE. Decoration in low relief of Chinese landscape and conventional clouds.

*Lent by Mr. W. Harding Smith.*

- 13 FLOWER VASE. Of pale bronze. Decoration in low relief: medallion with design of Chinese character.

*Lent by Mr. Frank Dillon.*

- 14 FLOWER VASE. Bronze. In the shape of a treasure bag with silk tassel, supported by three mice.

*Lent by Mr. H. J. Pfungst.*

- 15 SMALL FLOWER VASE. Bronze. A salamander-like dragon encircling the neck. Patches of gold on the surface, in imitation of the old Chinese bronzes.

*Lent by Mr. Alfred Cock.*

- 16 SMALL FLOWER VASE. Bronze. The handles formed by the protruding tongue of a dragon. Chinese date of Ming dynasty on neck, but probably Japanese.

*Lent by Mr. Alfred Cock.*

- 17 KŌRO. Incense burner. Bronze, with mottled red and black patina. Chinese peach with leaves and young fruit.

*Lent by Mr. Alfred Cock.*

- 18 BRAZIER. Hammered copper inlaid with silver. Decoration of flying bats, with key pattern along the margin. Probably old Chinese.

*Lent by Mr. S. S. Joseph.*

- 19 FUDÉ-TATÉ. Cylindrical bronze pen-stand. Decorated in low relief with a mountain landscape. *Seal Takusai.*

*Lent by Mr. Wm. C. Alexander.*

- 20 FLOWER VASE. Bronze. Handles formed by the protruding tongues of dragons.

*Lent by Mr. Edward Dillon.*

- 21 TOBACCO POUCH. Leather and embroidered silk. The mountings of various metals. The chain connecting the pouch with the netsuké is in the shape of a man in armour, with jointed limbs, chiefly of damascened iron, with face of ivory, evidently meant to represent a European. From his belt hangs a small silk embroidered bag, of unknown use. The upraised hands support the netsuké, also of damascened iron, which formerly held some object. There are small medallions of bone or ivory, carved in low relief, on the bag and netsuké, with the signs of the zodiac. Inside the pouch, there is a small ivory plaque on the metal work, with the signature Kazutora, but this, perhaps, forms part of a later addition. 17th century.

*Lent by Sir Trevor Lawrence.*

- 22 TOBACCO POUCH. Leather. The clasp in the shape of a treasure ship (takara-bune) on silver waves, the boat and sails of tortoiseshell, rocks of malachite. The chain connecting the pouch with the netsuké, and the netsuké itself, of damascened iron, with ivory (or bone) plaques, the two upper ones with Chinese subject, the lowest representing Yorimasa and his retainer slaying the "nuye" monster. 17th century.

*Lent by Sir Trevor Lawrence.*

- 23 RYŌSHI-BUNKO. Manuscript box, with tray. Black lacquer ground, decorated with gold lacquer of various shades, silver lacquer, and gold and silver foil. On the lid, a scene in the grounds of the palace (Gosho) at Kiōto. The Court carriage in the foreground, noblemen (kugé) in Court dress dancing before the Emperor. On the tray, a Chinese landscape, painted in black lacquer, on a gold ground, surrounded by floral scrolls and diapers. On the under surface of the lid, on a black lacquer ground, in large capitals of gold foil,

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within a border of fine scroll work, resembling design in Cantonese lacquer. Around the sides of the box are scenes of Japanese Court life. There is a strange mixture of Chinese and Japanese *motifs* in all these scenes, as well as in the decoration; the Emperor, in the Court scene on the lid, is seated on a throne and not concealed behind a screen, and the style in places resembles the Chinese lacquer exported to Europe in the last century. The inside of the box is of plain nashiji. Probably made in Nagasaki, about 1700, or perhaps earlier. The black polished lacquer on the exterior has acquired a dead surface, characteristic of pieces that have been long in England.

From the Hamilton collection, and said to have been formerly in the possession of Mr. Beckford at Fonthill.

*Lent by Sir Trevor Lawrence.*

- 24 SMALL TRAY. Of polished black lacquer, decorated with gold in low relief. Two flying cranes. *Signed* Giokkoku. Late 18th century.

*Lent by Mr. R. Phené Spiers.*

- 25 OCTAGONAL TRAY. Polished black lacquer, decorated in low relief with gold lacquer. Boys, in fantastic Chinese dresses, catching butterflies among autumn flowers. 18th century.

*Lent by Mr. Willoughby J. G. London.*

- 26 SMALL TRAY. Companion to No. 24. Medallion with view of Fuji-san in gold and silver lacquer. Late 18th century. *Signed* Giokkoku.

*Lent by Mr. T. W. Cutler.*

- 27 CIRCULAR TRAY. Polished black lacquer. Decorated with gold lacquer and nashiji. Badges of paulownia (go-san no kiri).

*Lent by Mr. R. Phené Spiers.*

- 28 THREE MINIATURE VESSELS. Box in tiers, water vessel and box, probably  
 29 toys given on the Hina festival of the 3rd of March. Polished black  
 & lacquer, decorated with gold. Two of these have the Tokugawa badge.

30

*Lent by Colonel Goff.*

- 31 BOX, in the form of two intersecting cubes. One, with natural wood, decorated  
 with gold and silver lacquer in low relief. The other, of dark metallic  
 ground of lacquer, decorated with chrysanthemum and trellis work.  
 18th century.

*Lent by Sir Robert Meade.*

- 32 KŌGŌ. Cylindrical box, containing nine smaller boxes for keeping incense.  
 Gold lacquer of two shades in low relief. Mountain landscape, with  
 Buddhist temples, bank and stream. 18th century.

*Lent by Sir Robert Meade.*

- 33 KŌGŌ. A six-lobed box, supported on stand, and containing, under a tray,  
 seven small boxes for incense. On poudré ground passing into plain gold.  
 Decoration of gold lacquer in low relief. Buddhist shrines on river bank.  
 On the sides, fans and chrysanthemums. 18th century.

*Lent by Sir Robert Meade.*

- 34 KŌGŌ. Square box, containing tray and four small square boxes. Gold lacquer  
 poudré, and in low relief on a gold ground. Temples by the water side.  
 18th century.

*Lent by Sir Robert Meade.*

- 35 OBLONG BOX. Polished black lacquer decorated in low relief, with conventional  
 chrysanthemum flowers of gold lacquer. 18th century.

*Lent by Sir Robert Meade.*

*The above five objects are from a collection of lacquer brought home from  
 China in 1816 by Lord Amherst, our second Envoy to Peking. They have  
 remained in his family ever since.*

- 36 NEST OF SMALL BOXES, with lid (of kabuse-buta form). Black ground with  
 fine gold flakes (gyōbu). Decoration, gold lacquer in low relief and gold  
 foil, key-pattern with flowers and hōwō birds. From the Hamilton Palace  
 Sale. Signed HARUI. Seal Kiyoshi. 18th century.

*Lent by Sir Trevor Lawrence.*



- 37 JŪ-KŌGŌ. Small nest of boxes for incense. Black lacquer irregularly poudré with gold. Decoration, red, green and metallic lacquer in togidashi and low relief; chrysanthemum flowers. 18th century.

*Lent by Sir Trevor Lawrence.*

- 38 JŪ-KŌGŌ. Small nest of boxes. Mosaic of mother-of-pearl in black lacquer ground (raden). Inside, red lacquer dappled with gold. 17th century. Perhaps Chinese.

*Lent by Mr. W. Harding Smith.*

- 39 NATSUME. Small cylindrical box for tea. Natural wood, decorated with gold lacquer. A trailing water plant. 18th century.

*Lent by Mr. T. W. Cutler.*

40 THIRTY-FOUR EXAMPLES OF THE APPLICATION OF LACQUER TO THE DECORATION OF COMBS AND ORNAMENTS FOR LADIES' HAIR.

A to Z4. Sashi-gushi. Ornamental combs which are placed upright in the hair near the back of the head, in front of the chignon. The different forms are used according to the special style in which the hair is arranged, and also according to the age of the wearer. *Signed* (I) Kwansai, (G) Riugiokusai, (O) Yōyūsai, after design of Hōitsu, and (P) Shūgetsu.

AA. Kanzashi. Hair pins worn at one side of the head, generally in front of the comb.

BB. Kōgai. Hair pins worn at the back of the head, being thrust through the chignon, so that their ornamental ends are shown.

*Lent by Mr. H. S. Trower.*

*Mr. H. Virtue Tebbs.*

*Mr. R. Phené Spiers.*

**Lacquer on Ivory.**

- 41 PAPER KNIFE. Ivory, decorated with gold lacquer and incrustation of mother-of-pearl and other material. Wistaria, convolvulus, birds and butterflies. Modern.

*Lent by Mr. W. H. Cope.*

- 42 SMALL BOX. Ivory, decorated with gold and dark lacquer in low relief. Design of flower vase and magnolia. *Signed Shōrinsai.*

*Lent by Mr. T. W. Cutler.*

- 43 SMALL BOX, probably for carrying cosmetics. Ivory, decorated with gold lacquer of two shades, with some red and black lacquer. Cranes, blossoming plum and bamboo. Lacquer gilt inside.

*Lent by Mr. Edward Dillon.*

- 44 SMALL BOX WITH LID. Probably for carrying cosmetics or pocket mirror. Ivory, decorated with gold and silver lacquer. Butterflies, with tall grass covered by dewdrops.

*Lent by Mr. R. Phené Spiers.*

- 45 KO-DANSU. Small cabinet. Ivory, silver mounted. Decorated with gold lacquer of various shades in low relief, with mother-of-pearl, both as fine mosaic (raden) and as incrustation. Stained ivory and other materials also incrustated. On the top, a vine trellis with hanging grapes; in the tray, a bunch of chrysanthemums. The drawer contains a small writing box.

*Lent by Mr. G. Salting.*

- 46 SMALL BOX. Ivory, the ground stained red. Maple leaves and pine needles.

*Lent by Mr. R. Phené Spiers.*

- 47 SMALL BOX. Ivory, mounted with brass. Decoration of gold and red lacquer in low relief, and ivory incrustation. Inside, lacquer gilt. Sparrow, plum-blossom and girl playing.

*Lent by Mr. T. W. Cutler.*

- 48 KO-DANSU. Very small cabinet, with drawers. Ivory, mounted with silver. Decorated with red and green lacquer, and incrustation of silver and gold; chrysanthemum, butterflies and insects.

*Lent by Sir Trevor Lawrence.*

- 49 TWO COMBS (Sashi-gushi). Ivory, decorated with gold in low relief. Begonia (shū-kaidō) and lespedeza (hagi).

*Lent by Mr. R. Phené Spiers.*

*Mr. H. Virtue Tebbs.*

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- 50 KōGō. Small box, in the shape of a clam shell. Polished ground of gold lacquer, with clouds in low relief. Incrustation of small shells, in various metals. The inside lacquered with gold-foil, in irregular shreds, worked up with a rich red and brown lacquer. Attributed to one of the KAJIKAWA family. 18th century.

*Lent by Mr. Stuart Samuel.*

- 51 SMALL CABINET, with drawers. Silver mounting. Decorated with gold lacquer of various metallic shades, and nashiji; lozenge shaped diapers (hana-bishi). 18th century.

*Lent by Colonel Goff.*

- 52 SMALL BOWL. Inside, red lacquer ground, decorated with gold lacquer in two tints; fish and waterweeds. Outside, gold lacquer on a black ground; diaper (shippō-tsunagi), with the plum-blossom badge of the Sugawara family. 18th century.

*Lent by Mr. T. W. Cutler.*

- 53 CIRCULAR BOX. Polished black lacquer ground, togidashi, decoration of gold lacquer of two shades: the coronet of a marquis, a monogram of the letters G and M, and two floral scrolls. Imitation of European design of the late 17th or early 18th century. Round the side, floral decoration of peonies in Japanese style. Inside, plain nashiji.

*Lent by Mr. A. W. Franks.*

- 54 KōGō. Small box for incense, in the shape of a cage for keeping quail. Gold lacquer of various shades, and gold foil, to imitate the sides of cage and the netted top. 18th century.

*Lent by Mr. R. Phéné Spiers.*

- 55 JŪ-BAKO. Box in tiers for holding food. Ground of white, finely crackled lacquer. Decoration, of red, black, gold and other coloured lacquers, conventional leaves and flowers; the style and colour somewhat resembling Persian or Turkish work. The inside of nashiji. 18th century.

*Lent by Mr. Edward Dillon.*

- 56 KōGō. Small box for incense. Part of a nest of boxes (jū-kōgō). Black lacquer, inlaid with mother-of-pearl, peony flower of white lacquer, in low relief, the leaves and stem of nashiji, brown and gold lacquer. 17th century.

*Lent by Mr. G. Salting.*

## Case XX.

## Collection of Sakazuki (Saké Cups) and Inrō, arranged according to Material and Inlay.

## A.—SAKAZUKI.

*Unless otherwise specified, they are all gold decoration on red lacquer.*

1. SAKAZUKI. Gourd plants. *Lent by Mr. R. Phené Spiers.*
2. Sakazuki. View of Toga-no-o, near Kiōto. *Lent by Mr. R. Phené Spiers.*
3. Sakazuki. View of Yoshiwara, Yedo. Coloured lacquer in relief and gyōbu. *Lent by Mr. R. Phené Spiers.*
4. Sakazuki. One of set decorated with the Go-sekku (the Five Festivals). (See Case XVI., 56-58). March 3rd. Cherry tree, toy-dogs (inu-hariko) and shells in basket. *Signed Shōmosai Masamitsu.* *Lent by Mr. R. Phené Spiers.*
5. Sakazuki. Fukurokuju in hollow pine. *Signed KōAMI.* *Lent by Mr. E. Gilbertson.*
6. Sakazuki. Dance of the Shōjō. *Signed Michiyuki.* *Lent by Mr. R. Phené Spiers.*
7. Sakazuki. Toys for Hina Festival. *Signed KAJIKAWA.* *Lent by Mr. R. Phené Spiers.*
8. Sakazuki. Storm Dragon, and Fuji-san. Black and red on gold ground. *Lent by Mr. R. Phené Spiers.*
9. Sakazuki. View of Shinobazu-no-ike, near Uyeno. Gold and silver on tortoiseshell. *Signed Shōkwasai.* *Lent by Mr. W. H. Cope.*
10. Sakazuki. View of Enoshima and Fuji-san. Gold and silver lacquer on tortoiseshell. *Signed Shōkwasai.* *Lent by Mr. W. H. Cope.*
11. Sakazuki. View of Moat of Yedo Castle. Gold and silver lacquer on tortoiseshell. *Signed Shōkwasai.* *Lent by Mr. W. H. Cope.*
12. Sakazuki. Flying cranes. Gold lacquer and foil on tortoiseshell. *Lent by Mr. E. Gilbertson.*
13. Sakazuki. Peacock. Black and coloured lacquer in relief on gold ground. *Signed Fukujusai.* *Lent by Mr. R. Phené Spiers.*
14. Sakazuki. Hina dolls and Badge. *Lent by Mr. R. Phené Spiers.*
15. Sakazuki. Landscape with rising sun. *Lent by Mr. R. Phené Spiers.*
16. Sakazuki. Shore of the Bay of Yedo. Black and gold. *Lent by Mr. R. Phené Spiers.*
17. Sakazuki. Bridge over Sumida-gawa, Yedo. Black and gold. *Lent by Mr. R. Phené Spiers.*
18. Sakazuki. Carp ascending torrent. Black, silver and gold. *Signed Kwaryūsai.* *Lent by Mr. W. Anderson.*
19. Sakazuki. View of Fuji-san from Coast. *Signed Kwōshūsai.* *Lent by Mr. W. Anderson.*
20. Sakazuki. Emblems of Longevity. Gold, on pale red ground. *Lent by Mr. R. Phené Spiers.*
21. Sakazuki. Elaborate floral decoration in gold, on pale red ground. *Lent by Mr. E. Gilbertson.*
22. Sakazuki. Kai-oke (shell-box) and uta cards. *Lent by Mr. R. Phené Spiers.*
23. Sakazuki. Daikoku steering the treasure boat. Gold, gyōbu and silver. *Lent by Mr. R. Phené Spiers.*
24. Sakazuki. Fern decoration. *Lent by Mr. R. Phené Spiers.*
25. Sakazuki. Lespedeza. *Signed Sunsai.* *Lent by Mr. E. Gilbertson.*



SAKAZUKI—*Continued on two lowest shelves.*

- 26-31. Sakazuki. Set of six. Ground of yellow lacquer, resembling gold. Decoration, lacquer in low relief, gold and various colours; plants and insects. Rice (iné), Brinjall (nasubi), Loquat (biwa), Persimmon (kaki), Bean (mamé), Commelina communis (bōshibana).  
*Signed Shōkwasai. Early 19th century. Lent by Mr. T. W. Cutler.*
32. Sakazuki. Decoration, black and gold (with gyōbu) in high relief. Long-tailed tortoises (mino-game) on rock. *Signed KAJIKAWA. Lent by Mr. Wm. Anderson.*
33. Sakazuki. Decoration, silver, gold and black lacquer in low relief. Waterfall and cherry blossom. *Signed KAJIKAWA. Lent by Mr. Wm. Anderson.*
34. Sakazuki. Rough painting in black lacquer to imitate Chinese ink (sumi) drawing of Kano school. Horse and tiger. *Signed Kakōsai. Lent by Mr. Wm. Anderson.*
35. Sakazuki. Rough painting in black lacquer, to imitate Chinese ink drawing. Monkey as Sambasō dancer. *Signed Kakōsai. Lent by Mr. Wm. Anderson.*
36. Sakazuki. Natural wood. Decoration, gold lacquer in low relief. Persimmon branch. *Signed Gyokusai TACHIBANA Masamitsu. Lent by Mr. Wm. Anderson.*
37. Sakazuki. Decoration, gold and black lacquer in relief. Carp (koi) and water weeds. *Signed Masushige. Lent by Mr. Wm. Anderson.*
38. Sakazuki. Decoration, gold foil and black lacquer. Dragon holding crystal ball (hōju). *Signed KAJIKAWA. Lent by Mr. W. Gilbertson.*
39. Sakazuki. Decoration, gold and dark metal lacquer. Cranes flying over conventional waves (seigai-nami). *Lent by Mr. R. Phené Spiers.*
40. Sakazuki. Decoration, gold lacquer of various shades. Sowing seed bed of rice. *Lent by Mr. R. Phené Spiers.*
41. Sakazuki. Decoration, gold foil, gyōbu and gold lacquer. Long-tailed tortoise (mino-game) and pine tree. *Signed KŌAMI. Lent by Mr. E. Gilbertson.*
42. Sakazuki. Decoration, gold and black lacquer. The Karasaki pine tree on Lake Biwa (Ōmi Hakkei). *Signed KAJIKAWA. Lent by Mr. R. Phené Spiers.*
43. Sakazuki. Decoration, rough painting on black lacquer to imitate sumi (Chinese ink drawing). Hotei carrying wallet over shoulder. *Inscribed "Painted by Takēkiyo." Lent by Mr. T. W. Cutler.*
44. Sakazuki. Decoration, gold of various shades in low relief. Comic wind God and coolies. *Signed Ryūsensai. Lent by Mr. R. Phené Spiers.*
45. Sakazuki. Decoration, gold foil, gold and black lacquer. Jurōjin's fan and scroll fastened to pine tree, and crane. *Signed KŌAMI. Lent by Mr. E. Gilbertson.*
46. Sakazuki. Decoration, gold and coloured lacquer in low relief. Carp leaping through waves. *Lent by Mr. R. Phené Spiers.*
47. Sakazuki. Decoration, gold and coloured lacquer in low relief. The dream of a Shōjō, parody of the Dream of Rosei. *Signed Tōjōsai. Lent by Mr. E. Gilbertson.*
48. Sakazuki. Decoration, gold and black lacquer in low relief. Fukurokuju and two boys warming their hands over a brazier in the form of a stag, with symbols of wealth in the field. *Signed Kishū. Lent by Mr. R. Phené Spiers.*
49. Sakazuki. Decoration, gold foil and gold lacquer. Cherry flower and fan. *Signed Hōsen. Lent by Mr. E. Gilbertson.*
50. Sakazuki. Decoration, various shades of gold and black lacquer on pale red ground. Sambasō dancer. *Lent by Mr. R. Phené Spiers.*

## B.—INRŌ.

## Metal.

1. Inrō. Silver-gilt. Decorated with creeping plants in filagree enamel.  
*Lent by Mr. M. Tomkinson.*
2. Inrō. Silver-gilt. Outer case with pattern in relief of gold, copper and shakudō, resembling enamel. Inner case, cloud pattern in gold and copper.  
*Lent by Mr. E. Gilbertson.*
3. Inrō. Olive shibuichi with plaques of enamel, silver and gold, with seals of famous painters.  
*Lent by Mr. E. Gilbertson.*
4. Inrō. (Outer case.) Gold, silver and copper in relief on shibuichi ground; Chinese sage and kara-shishi. *Signed* SAITŌ Mototomo.  
*Lent by Mr. H. S. Trower.*
5. Inrō. (Outer case only.) Gold, silver, shakudō and copper in relief on shibuichi ground. Cherry-tree and dove by gate of temple; on the other side, the Ni-wō are wrestling together. *Signed* Kwakujusai Katsutoshi.  
*Lent by Mr. Wm. C. Alexander.*
6. Inrō. Silver, in pierced iron case. Servant of Shintō temple carrying lantern through rain-storm.  
*Lent by Mr. Wm. C. Alexander.*
7. Inrō. Iron, chased and inlaid. "Ōmi Hakkei"—The eight views of Lake Biwa. *Signed* Noriyuki (one of the HAMANO family), latter half 18th century.  
*Lent by Mr. E. Gilbertson.*
8. Inrō. Sentoku with incrustation of silver and various metals. Hare and dwarf bamboo. *Signed* Yasuchika (of the NARA family).  
*Lent by Mr. E. Gilbertson.*
9. Inrō. (Case only.) Bronze, pierced and lined with brocade. *Signed* Tokusai.  
*Lent by Mr. M. Tomkinson.*
10. Inrō. Wood, with drawers. In pierced shibuichi case, with incrustation of gold, &c. Urashima returning on fish. *Signed* SHŌJI Katsunobu. *Lent by Mr. E. Gilbertson.*
11. Watch in form of inrō, with compass at base. Works probably imported, still in working order. *Signed* Asahi. 18th century.  
*Lent by Mr. M. Tomkinson.*

## Metal with lacquer

12. Inrō. Inner case in form of double tray of togidashi lacquer. Outer case black lacquer with two discs of gold and shibuichi. *Signed* Sōmin, on metal plate.  
*Lent by Mr. M. Tomkinson.*
13. Inrō. Black lacquer, encircled by silver dragon in relief. Tokugawa badge in gold lacquer. *Signed* TAKASE.  
*Lent by Mr. M. Tomkinson.*
14. Inrō. Outer case, gold lacquer, clouds in relief. Incrustation of gold and other metals high relief. Benten standing upon dragon. Inner case, togidashi, conventional wave decoration. *Signed*, on metal plate, HIGASHIYAMA Motonobu, and in lacquer, Rinankei. Modern.  
*Lent by Mr. M. Tomkinson.*
15. Inrō. Exceptionally large. Nashiji, overlaid with various metals in high relief. Battle scene. *Signed*, on metal plate, Seiryūken, and in lacquer, HAYAKAWA Fun-unsai. 19th century.  
*Lent by Mr. M. Tomkinson.*
16. Inrō. Gold lacquer in high relief. Dragon (silver and shakudō on either side) among storm clouds.  
*Lent by Colonel Goff.*
17. Inrō. Silver box, in black lacquer case. *Signed* metal, Mitsuyoshi, and lacquer, Komin.  
*Lent by Mr. M. Tomkinson.*

18. Inrō. Black lacquer, decorated with translucent cloisonné enamel. Peony, butterflies, &c.  
*Signed* HIRATA Narikado, aged 81 (about 1750). *Lent by Mr. Stuart Samuel.*
19. Inrō. Fine kinfun-ji (gold poudré ground). Incrustation in relief of gold, silver, mother-of-pearl and coral: flowers, leaves and fruit. (Owari lacquer.) 18th century.  
*Lent by Mr. E. Gilbertson.*
20. Inrō. Gold lacquer ground. Decoration, incrustation in high relief of various metals, tortoiseshell, mother-of-pearl, coral, &c. Pheasant on wild cherry tree and peony.  
19th century. *Lent by Mr. E. Gilbertson.*
21. Inrō. Ivory, with gold lacquer plaques, square and fan-shaped. Ground not  
lacquered.  
Wood, ivory, &c.  
*Lent by Mr. R. Phéné Spiers.*
22. Inrō. Fish-skin, polished and lacquered. Gourd leaves in gold, lacquer and lead. Early  
18th century. *Lent by Mr. E. Gilbertson.*
23. Inrō. Ray-skin (same-gawa), polished and lacquered. Chrysanthemum and bear in gold,  
red and black lacquer. Early 18th century. *Lent by Mr. E. Gilbertson.*
24. Inrō. Covered with leather. Decoration, a badger, disguised as a woman; gold and  
dark coloured lacquer. *Signed* Zeshin. 19th century. *Lent by Mr. E. Gilbertson.*
25. Inrō. Polychrome Kiōto pottery, lacquered on edges; risers of wood. Dragon and tiger.  
18th century. *Lent by Mr. M. Tomkinson.*
26. Inrō. Small bottle-gourd (hyōtan). Dragon and storm cloud in black, gold and red  
lacquer in relief. Early 18th century. *Lent by Mr. Wm. C. Alexander.*
27. Inrō. Made from a tree fungus (reishi). Elephant, in gold lacquer in relief, carrying peony  
flower of mother-of-pearl. *Lent by Mr. E. Gilbertson.*
28. Inrō. Made from a tree fungus (reishi). Overlaid with Chinese characters in gold.  
The Chinese character, Ju (longevity), written in various styles.  
*Lent by Mr. R. Phéné Spiers.*
29. Inrō. Cherry-bark. Gold lacquer and mother-of-pearl in relief. Egrets, lotus leaf and  
reeds. *Signed* Tōyō. 18th century. *Lent by Mr. E. Gilbertson.*
30. Inrō. Natural wood. Branch of nandina (nanten). Gold lacquer and coral in relief.  
*Lent by Mr. R. Phéné Spiers.*
31. Inrō. Natural wood. Kappa (imaginary animal living in streams) under gourd trellis;  
carved lacquer and incrustation of gold lacquer in low relief.  
*Lent by Mr. W. Harding Smith.*
32. Inrō. Natural wood. Decoration, gold lacquer in high relief, with incrustation of mother-  
of-pearl and coral. Cock under plum-tree. *Signed* Kwan-yōsai. Early 19th century.  
*Lent by Mr. E. Gilbertson.*
33. Inrō. Natural wood. Decoration, lacquer of various colours in relief. Faces of ivory. Incrustation of  
ivory.  
Yoshitsune and Benkei on the Gojō Bridge, Kiōto. *Lent by Mr. J. Gurney.*
34. Inrō. Gold lacquer, with faces in ivory. Raikō, on the way to kill the Shuten-dōji, finds a  
maiden washing blood-stained clothes. *Signed* Yōyūsai. Early 19th century.  
*Lent by Mr. W. H. Cope.*
35. Inrō. Gold lacquer, with faces in ivory. The Empress Jingō and Takenouchi no Sukune.  
*Signed* Yōyūsai. Early 19th century. *Lent by Mr. W. H. Cope.*
36. Inrō. Outer case, gold lacquer, incrustated with ivory and coloured shell. Mask of Tengu.  
Inner case, fine togidashi. *Lent by Mr. E. Gilbertson.*



37. Inrō. Gold ground, figures in relief of various coloured lacquer, faces of ivory. The six famous poets (Rok-kasen). *Lent by Mr. W. Harding Smith.*
38. Inrō. Carved lacquer in relief on nashiji, with incrustation of mother-of-pearl and ivory. Cock standing on fence. Chinkin-bori risers. *Signed Bakushūhan Chohei. 19th century. Lent by Mr. E. Gilbertson.*
39. Inrō. Lacquer imitating tortoiseshell. Elephant in relief in various coloured lacquers and mother-of-pearl inlay. *Signed Hyakuyō. Lent by Mr. E. Gilbertson.*
- Inlay of mother-of-pearl. 40. Inrō. Black lacquer, with inlay of mother-of-pearl. Thunder God and storm dragon. 18th century. *Lent by Mr. H. Virtue Tebbs.*
41. Inrō. Black lacquer. Inlay of Halotis shell and gold (kana-gai). Chrysanthemum. *Lent by Mr. E. Gilbertson.*
- Carved lacquer. 42. Inrō. Tsuishu. Carved pale red lacquer. Chrysanthemums. Netsuke of same material. *Lent by Mr. E. Gilbertson.*
43. Inrō. Tsuishu. Carved pale red lacquer. Subject from Chinese history. The three heroes of Shoku visit Kōmei in his secluded cottage. *Lent by Mr. E. Gilbertson.*
44. Inrō. Tsuishu. Carved dark red lacquer. Flowers on diaper ground. (The names of various medicines still remaining in the cases of the inrō.) *Lent by Mr. E. Gilbertson.*
45. Inrō. Tsuikoku on tsuishu. Chinese subject in black carved lacquer, on a diapered ground of red lacquer. *Lent by Mr. E. Gilbertson.*
46. Inrō. Guri lacquer in black, red and yellow. Chinese figure in a boat, and a pine tree through the mist. Attributed to Zonsei, 18th century. *Lent by Mr. E. Gilbertson.*
47. Inrō. Tsuishu enclosing panels, with black lacquer ground. Gold and coloured lacquer in relief and encrustation of metals. Dragon in cloud and kara-shishi on rock. *Lent by Mr. E. Gilbertson.*
48. Inrō. Square. Tsuishu and black lacquer, with dragon in gold lacquer. 18th century. *Lent by Mr. Wm. C. Alexander.*
49. Inrō. Tsuikoku. Carved black lacquer. Gentoku swimming the river. Attributed to Zonsei. End of 17th century. *Lent by Mr. E. Gilbertson.*
- Engraved design. 50. Inrō. Guri lacquer. The Sōma badge below. *Lent by Mr. E. Gilbertson.*
51. Inrō. Black lacquer, with Chinkin-bori decoration. Cuckoo, peony and swallows. *Signed TAMAKAJI. 19th century. Lent by Mr. E. Gilbertson.*
52. Inrō. Black lacquer, with Chinkin-bori decoration. Lion testing the quality of its cub by casting it down from a rock. 18th century. *Lent by Mr. E. Gilbertson.*
53. Inrō. Lacquer, imitating shibuichi. Thunder gods making a rain deluge with buckets of water. *Signed Tōyō. 18th century. Lent by Mr. E. Gilbertson.*
- Shunkei-nuri. 54. Inrō. Dark red (Shunkei) lacquer. Decoration, various forms of the character, Ju (longevity), in relief of lighter red. *Signed Tōyō. Lent by Mr. H. S. Trower.*
55. Inrō. Polished dark red lacquer. Branch of bamboo in black, imitating Chinese ink brush-work (sumi-ye). *Inscribed in light red characters, "Toyohiko ye." Painted by Toyohiko. Lent by Mr. R. Phené Spiers.*
56. Inrō. Akita lacquer. Sayagata form. Bamboo frame work, within which the performer walks as if carried, in the "nō" dance. *Signed Tōyō, 60 years old. 18th century. Lent by Mr. E. Gilbertson.*
- Suri-hagashi. 57. Inrō. Suri-hagashi lacquer. Decoration, Taka-makiye of various colours, and mokume; Cock standing on drum. 18th century. *Lent by Mr. E. Gilbertson.*



58. Inrō. Wakasa (or perhaps rather Tsugaru) lacquer. Black panel, with Chinese peach. Lacquer inlay. Lacquer inlay of various colours. *Signed* Nagahide. *Lent by Mr. E. Gilbertson.*
59. Inrō. Togidashi, gold ground. Decoration, to imitate Chinese ink brushwork (sumi-ye), Togidashi. branch of bamboo. *Lent by Mr. R. Phené Spiers.*
60. Inrō. Togidashi, gold ground. Decoration, to imitate Chinese ink painting (sumi-ye); falcon on pine-branch. *Signed* Tōyō, after a painting by Hakugyoku Hōin. *Lent by Mr. E. Gilbertson.*
61. Inrō. Togidashi. Black ground, with decoration in gold of various shades. Egrets among reeds. Style of SHIOMI Masanari. *Lent by Mr. H. S. Trower.*
62. Inrō. Togidashi. Decoration, gold poudré, red and other colours; Raikō meeting the Mountain god (from the Shuten-dōji myth). *Lent by Mr. H. S. Trower.*
63. Inrō. Togidashi. Decoration, red and gold on black ground; fuyō flowers (Hibiscus). *Signed* Mitsumasa. *Lent by Mr. E. Gilbertson.*
64. Inrō. Togidashi. Ground imitating wood. Decoration, gold lacquer; nightingale on willow. *Lent by Mr. E. Gilbertson.*
65. Inrō, in outer case. Mokume ground. Decoration, gold togidashi lacquer; branches of Kerria (yamabuki). *Lent by Mr. E. Gilbertson.*
66. Inrō. Mokume in togidashi. Chrysanthemum in gold lacquer in relief, at either end. *Signed* KOMA Kiuhaku. 18th century. *Lent by Mr. G. Salting.*
67. Inrō. Polished ground, in gold of two shades (perhaps to imitate fish-skin). Badge, kiku and butterflies, gold lacquer in relief. *Signed* Minsetsusai. *Lent by Mr. R. Phené Spiers.*
68. Inrō. Outer case, gyōbu lacquer. Inner case, gold and colours in togidashi; crows and forest trees. *Lent by Mr. M. Tomkinson.*
69. Inrō. Black ground. Decoration, painted in lacquer, white and red plum blossom. White lacquer. 18th century. *Lent by Mr. Wm. C. Alexander.*
70. Inrō. Black ground. Decoration, painted in lacquer, white Mandarin ducks and reeds. *Signed* KOMA Kiuhaku. 18th century. *Lent by Mr. M. Tomkinson.*
71. Inrō. White ground. Decoration, painted in red, black and gold lacquer. Chinese subject. Perhaps 17th century. *Lent by Mr. Wm. C. Alexander.*
72. Inrō. Black lacquer to imitate leather, on carved wood. Decoration, gold and shibuchi lacquer; umbrellas and rustic fence. 18th century. *Lent by Colonel Goff.*
73. Inrō. Dark red lacquer to imitate leather, on carved wood. Decoration, black and silver lacquer in relief; crows flying before moon. Perhaps 17th century. *Lent by Mr. Wm. C. Alexander.*
74. Inrō. Red, gold and tortoiseshell lacquer, on carved wood. To imitate a tea-jar of pottery in case of brocade. 18th century. *Lent by Mr. Wm. C. Alexander.*
75. Inrō. Polished blue lacquer, to imitate lapis lazuli. Decoration, gold and coloured togidashi; butterflies and chrysanthemum. *Lent by Mr. E. Gilbertson.*
76. Inrō. Lobes of various coloured lacquer. Decoration, gold in relief. Lucky fungus on Chinese stand. Early 18th century. *Lent by Mr. R. Phené Spiers.*
77. Inrō. In form of cylindrical box. Makiye and mother-of-pearl on nashiji. Autumn scene—rice stubble, bird-scare and stag. Attributed to school of KOMA. Late 17th century. *Lent by Mr. Stuart Samuel.*

Lacquer imitating various materials and forms.

- Gold and coloured lacquer. 78. Inrō. Nashiji shading into black. Decoration, gold lacquer in relief; various flowers. School of KOMA. 18th century. *Lent by Mr. E. Gilbertson.*
79. Inrō. Polished black lacquer ground. Decoration, mother-of-pearl, gold and red lacquer in relief; dragonflies. *Lent by Mr. G. Salting.*
80. Inrō. Polished black lacquer ground. Decoration, gold, black lacquer and mother-of-pearl in relief; rustic cottage and plum tree. *Lent by Colonel Goff.*
81. Inrō. Polished black lacquer ground. Decoration, gold, silver and various coloured lacquers in relief; monkeys dressed in the costumes of the various classes of Japanese life. Risers of Wakasa lacquer. Late 18th century. *Lent by Mr. Stuart Samuel.*
82. Inrō. Polished black lacquer ground. Decoration, gold, silver and mother-of-pearl in relief; Mikado's carriage resting under cherry-tree. *Lent by Mr. H. S. Trower.*
83. Inrō. Polished black lacquer ground; gold lacquer and mother-of-pearl in relief. Cicada on stem of cryptomeria. Seal (mother-of-pearl) Jōka. If by Jōkasai, not earlier than the end of 18th century, but appears to be older. *Lent by Mr. W. Harding Smith.*
84. Inrō. Ground, black and gold in togidashi. Decoration, gold in relief; mountain landscape and waterfall. 18th century. *Lent by Mr. R. Phené Spiers.*
85. Inrō. Black and gold in togidashi. Decoration, gold in relief; shed for sheltering man who watches the rice-fields, bird-scare and scarecrow. 18th century. *Lent by Colonel Goff.*
86. Inrō. Togidashi ground. Decoration, gold lacquer in relief; Yodo Castle and river. 18th century. *Lent by Colonel Goff.*
87. Inrō. Polished gold ground of various shades. Decoration, gold, black and red, in low relief; Bente riding through clouds on a dragon. Signed Kwōzan. 19th century. *Lent by Mr. Harding Smith.*
88. Inrō. Polished gold ground. Decoration, medallions with birds and flowers in low relief. Signed KAJIKAWA. 19th century. *Lent by Mr. R. Phené Spiers.*
89. Inrō. Polished gold ground. Decoration, gold, red and black lacquer in low relief; cock standing on drum. Signed Kakōsai. Early 19th century. *Lent by Mr. R. Phené Spiers.*
90. Inrō. Polished gold ground. Decoration, gold and coloured lacquer in low relief; Hōwō standing on Paulownia tree. Inscribed "After a design by Hakugyoku Hōin." Early 19th century. *Lent by Mr. R. Phené Spiers.*
91. Inrō. Taka-makiye, with gyōbu. Cranes and fir tree. Early 19th century. *Lent by Colonel Goff.*
92. Inrō. Ground nashiji and gold of various shades, poudré. Decoration, gold lacquer in low relief, gold foil, and various coloured lacquers; three cranes. *Lent by Mr. W. Harding Smith.*
93. Inrō. Ground gold of various shades, poudré (kinfun-ji). Decoration, gold lacquer in low relief, gold foil, and various coloured lacquers; group of cranes (sem-ba-zuru). 18th century. *Lent by Mr. Harding Smith.*
94. Inrō. Gold poudré ground (kinfun-ji). Decoration, gold lacquer in low relief, gold of various shades, red and black; herd of horses. 18th century. *Lent by Mr. W. Harding Smith.*
95. Inrō. Silver poudré ground (ginfun-ji). Decoration, gold and silver lacquer in low relief; butterflies and ferns. 18th century. *Lent by Mr. E. Gilbertson.*
96. Inrō. Dark silver poudré ground (ginfun-ji). Decoration, gold and mother-of-pearl; flowers and butterflies. 18th century. *Lent by Mr. Wm. C. Alexander.*

97. Inrō. Dark poudré ground (ginfun-ji), to imitate shibuichi. Decoration, in low relief, gold and various coloured lacquers; cock and bamboo. 18th century.

*Lent by Colonel Goff.*

98. Inrō. Lacquer ground to imitate silver. Decoration, low relief, silver and black lacquer, with gold-leaf and gyōbu. Hawk on perch, with hood and tassel. Described as Sendai lacquer. *Signed Shūgyokusai.*

*Lent by Mr. E. Gilbertson.*

## The following objects are not in Cases.

### Between Cases III. and IV.

PANEL of hammered silver, incrustated with shakudō, shibuichi, red copper and gold. Two swimming carp, in high relief, with waterweeds. The margin of flat inlay; birds and flowers. *Seal, Masao.*

*Lent by Mr. S. Bing.*

LACQUERED PANEL (Gaku). The approach to Enoshima, with Fuji-san in background. The sky of plain gold lacquer, the sea, brownish-black lacquer poudré with gold; the landscape, gold and silver lacquer, chiefly in low relief. *Signed Taishin, with seal.* Taishin was a pupil of Zeshin. 19th century.

*Lent by Mr. Wm. C. Alexander.*

### Over Case IV.

OKIMONO. Bronze casting. Fantastic lion (kara-shishi) playing with the tassel of a hollow ball.

*Lent by Mr. Alfred Cock.*

TWO WIDE-LIPPED BRONZE FLOWER VASES, one circular and the other square-mouthed.

*Lent by Mr. Alfred Parsons.*

HI-BACHI. Bronze brazier, imitating wicker-work.

*Lent by Mr. F. Yeats Edwards.*

### Over Case V.

SEATED FIGURE OF A BUDDHIST PRIEST. Bronze.

*Lent by Mr. C. H. Read.*

**In Recess on either side of Case V.**

SHOKU-DAI. Tall candlestick of iron, with flat inlay of silver (hira-zōgan ware). Fans and conventional waves. Snuffer in shape of a fan. (For small companion candlestick, see Case VI., 43.)

*Lent by Mr. J. M. Swan.*

KOTÉ. Two sleeves of chain-mail with medallions of iron, inlaid with silver (zōgan). The semi-gauntlet (tetsugai) similarly inlaid. Badge, cross within broken circle.

*Lent by Mr. J. M. Swan.*

ANDON. Lantern for use in sleeping-room. Brass pierced work, lined with paper.

*Lent by Mr. Frank Dillon.*

**Stand in front of Case V.**

DRAGON. Bronze. *Seal*, beneath jaw, Tōryūsai Sadamune. 19th century.

*Lent by Mr. Wm. Anderson.*

**Between Cases VI. and XV.**

TRAY. Black polished lacquer, the margin lined with pewter. Decoration in high relief (of unknown material), covered with white, dark green, and gold lacquer. Flower, leaf, and seed-pod of the Sacred Lotus. On the leaf, a green frog (pottery incrustation). *Seal*, Kwan. By Ritsu-ō. Early 18th century.

*Lent by Mr. Wm. C. Alexander.*

HASHIRA-KAKUSHI. Long strip of wood for hanging on post. Decoration, a composition covered with coloured lacquers, lead, pottery and mother-of-pearl. An itinerant showman with marionette-box; from his sleeve issues a snake-like cloud, in the midst of which appears a vision; (as in the case of the miracles of the Rishi); the ghost of the Taira clan attacking the ship of Yoshitsune after the battle of Dan-no-ura. *Seal*, of pottery, Ritsu-ō. Early 18th century.

*Lent by Mr. Wm. C. Alexander.*

PANEL (Gaku). Polished black lacquer, with gold togidashi, gold lacquer in low relief, and incrustation of mother-of-pearl. Lotus flower and leaves, a carp and flowing water. *Signed* Taishin. (Compare panel with view of Enoshima.)

*Lent by Mr. Wm. C. Alexander.*



SMALL CASE. Containing a Collection of Specimens illustrative of the preparation of the associated metals known as *Mokumé* (wood-grain), *Mizu-nagashi* (running water), &c. The nine pieces in the middle of the Case are European imitations of Japanese work, and were made by Messrs. Tiffany & Co., of New York, and by the exhibitor.

*Lent by Mr. Wm. C. Roberts-Austen.*

HI-BACHI. Large brazier of yellow bronze (*sentoku*), with incrustation of *shakudō* and gold. The open-work cover represents cranes flying among clouds. Cranes in relief on the sides.

*Lent by Mr. J. M. Swan.*

### Over Chimney-Piece.

PLAQUE (*Gaku*). Polished brownish-black lacquer ground, passing into plain gold. Decoration, in high and low relief, gold and silver lacquer, with fine mother-of-pearl mosaic and a little red lacquer. A picnic party, with a man dancing, ladies in old costume. Spring flowers, rocks and water. 17th century. From the Hamilton Palace sale.

*Lent by Mr. G. Salting.*

PLAQUE (*Gaku*). Rough wood, showing knots and grain in relief, partly covered with black, red and yellow lacquer, with mother-of-pearl incrustation. Autumn maple, treated in the style of *Kōrin*. 19th century.

*Lent by Mr. Wm. C. Alexander.*

HELMETS, of various shapes. Hammered iron with *repoussé* decoration.

*Lent by Mr. Wm. C. Alexander.*

*Mr. T. W. Cutler.*

### On Mantel-Shelf.

SKELETON. Silver. *Signed* SHŌAMI, *Seal* Katsuyoshi: living metal-worker.

*Lent by Mr. Alfred Cock.*

PAIR OF FLOWER VASES. Wrought iron. Damascene work in gold and silver. Decoration, various diapers and medallions (*hira-zōgan*), also design in high relief (*taka-zōgan*) of Chinese boys playing with balls. *Inscribed*, Made by KOMAI, of Kyōto.

*Lent by Mr. M. Tomkinson.*

### Between Cases XVI. and XVII.

TWO PLAQUES, of black lacquer. Decorated with gold and dark coloured lacquer, in low relief. On the black ground a further decoration of leaves and tree stem is faintly indicated by change in the degree of polish of the lacquer. Autumn flowers, the moon appearing behind the trunk of a tree. Style of Zeshin. 19th century.

*Lent by Mr. J. M. Swan.*

TRAY. Modern Zonsei lacquer. (Compare, for an earlier specimen, Case XVIII., 8.) Ground engraved in diapers. Decoration, of Chinese flowers and birds, in olive green, red and yellow lacquer.

*Lent by Mr. Frank Dillon.*

### Over Cases XVII. and XVIII.

A PAIR OF TALL PRICKET CANDLESTICKS (Shoku-dai), with snuff-box and snuffers. Bronze open work, with dragon among conventional clouds.

*Lent by Sir Trevor Lawrence.*

FLOWER VASE, in shape imitating a bamboo stem. Bronze, with purple-red patina. Chased medallions of cherry-blossom.

*Lent by Mr. Wm. C. Alexander.*

OKIMONO. Bronze casting. Buddhist emblems. A long-tailed tortoise (mino-game) carries on its back an upright sword, with a handle shaped like a vagra, round which a dragon is coiled.

*Lent by Mr. Alfred Cock.*

FLOWER VASE. Bronze. The rim prolonged to form handles. Spiral decoration.

*Lent by Mr. Edward Dillon.*

PLATE. Bronze ground incrustated with various metals in high relief; hawk, sparrows and blossom. The margin decorated with a curious Chinese key pattern of silver (gin-kise) on bronze ground. The plate itself, and especially the margin, is old, and perhaps Chinese, the incrustation modern Japanese.

*Lent by Mr. W. Harding Smith.*

FLOWER VASE ON STAND. Bronze. The bowl decorated with conventional wave pattern (sei-gai-nami), the stand representing waves. Signed Izan.

*Lent by Mr. R. Phené Spiers.*

CANDLESTICK. Buddhist. Bronze. Two Chinese dogs (koma-inu) support a ball from which issues a stem, round which a dragon is entwined.

*Lent by Mr. Alfred Cock.*

FLOWER VASE. Bronze, with handles of dragon's head with protruding tongue.

*Lent by Mr. Frank Dillon.*

**The Vases and other objects of Metal over Cases I., II., III., VII., XIII., XV., XVI., XIX. and XX., have not been fully Catalogued.**  
**They include :—**

CARVED WOOD STAND, from a Buddhist shrine. Black lacquer, gilt and coloured. 17th century, or earlier.

*Lent by Colonel Goff.*

SHACHIHOKO. Dragon-headed carp. Silver, partly gilt, and partly covered with a blue or green translucent enamel.

*Lent by Mr. S. Bing.*

PRICKET CANDLESTICK. Bronze. Lotus flower and dragon. From the monastery of Kōya-san.

*Lent by Mr. Alfred Cock.*

BRONZE OKIMONO. A crane fishing or drinking on the water's edge.

*Lent by Sir Trevor Lawrence.*

TEMPLE LANTERN. Hammered copper, gilt. *Date of the 9th year of Kyōhō (1724).*  
 From the monastery of Kōya-san.

*Lent by Mr. Edward Dillon.*

BRONZE VASE, with curved neck, ending in the head of a goose.

*Lent by Mr. Stuart Samuel.*

FLOWER VASES. A pair. A stem of bamboo, carved, with decoration of gold lacquer and various incrustations, on a bronze stand in the form of a flowering branch of plum.

*Lent by Mr. Wm. C. Alexander.*

OKIMONO. Bronze. Hotei riding on a buffalo.

*Lent by Sir Henry Howorth.*

WATER-VESSEL, drum shaped, of yellow bronze, repoussé. Comic subject (Tale of the Tongue-cut Sparrow).

*Lent by Mr. Wm. C. Alexander.*

OKIMONO. Bronze. Crow resting on the stump of a tree, up which two cicadas are crawling.

*Lent by Mr. Lawrence Harrison.*





## GLOSSARY of WORDS and TERMS USED in the CATALOGUE.

## A

- Ajisai. A species of *Hydrangea*  
 Akasaka tsuba. Sword hilts in pierced work,  
 so named from Akasaka, a district in  
 Tōkyō, where they were originally made  
 Aki-no-nanakusa. Seven autumn flowers,  
 generally the *Chrysanthemum*, *Patrinia*  
*sp.*, *Eulalia sp.*, *Platycodon grandiflorum*,  
*Aster*, *Eupatorium sp.*, and *Lespedeza sp.*  
 Ama-inu. One of the conventional figures  
 of a dog or lion in front of Shintō  
 temples  
 Ama-no-hagoromo. A fairy's cloak of  
 feathers  
 Amida. Sansk., Amitābha. A Buddha  
 Ao-gai. Mother-of-pearl  
 Ao-gai zaiku. Mother-of-pearl inlaid work  
 Ashikaga. A line of Shōguns (1335 to 1573  
 A.D.)  
 Awabi. The ear-shell. *Haliotis gigantea*

## B

- Badarai. A flat vessel, generally of bronze,  
 used for arrangements of flowers and  
 plants  
 Bai. The flowering plum. *Prunus mume*  
 Ban-gi. A kind of gong, consisting of a flat  
 piece of wood, which is struck with a  
 mallet; sometimes carved in the form  
 of a fish  
 Bekkō. Tortoiseshell  
 Bekko-zaiku. Tortoiseshell work  
 Benten. One of the seven gods of Good  
 Fortune  
 Bentō-bako. A luncheon box  
 Benzai or Benzai-ten. See Benten  
 Bishamon. One of the seven gods of Good  
 Fortune

- Biwa. A four-stringed lute  
 Biwa. The loquat. *Eriobotrya japonica*  
 Biwa. The lake in the province of Ōmi  
 Bon. A tray  
 Bori. See Hori  
 Botan. A peony. *Pæonia moutan*  
 Bunko. A box for manuscripts  
 Butsu-gan. A case for Buddhist divinities

## C

- Cha. Tea  
 Cha-gama. A vessel used for boiling water  
 at the "Tea Ceremonies"  
 Cha-iré. A tea-caddy  
 Cha-no-yu. Ceremonial tea drinking. The  
 "Tea Ceremonies"  
 Cha-taku. A stand for a tea-cup  
 Cha-tsubo. A tea jar  
 Cha-wan. A tea-cup  
 Chidori. Small birds that fly about the  
 shore. Any sand-pipers, plovers, or  
 dotterels  
 Chiku. The bamboo  
 Chinkin-bori. Lacquer in which the designs  
 are engraved in fine lines, which are  
 subsequently coated with gold powder  
 Chōji-buro. A perfume vaporizer  
 Choku. Small cup for drinking saké. A  
 wine cup  
 Chōshi. A kettle or jug for heating or  
 pouring saké

## D

- Daikoku. One of the seven gods of Good  
 Fortune  
 Daikon. A large kind of radish. *Raphanus*  
*sativus*

Daimyō, or Daimiō. A feudal or military noble. Daimiō-lac, an English term applied to lacquer articles such as cabinets, articles for toilet use, &c., supposed to have been made for a Daimiō, and bearing a badge (mon). The decoration generally is in arabesques or diapers in gold lacquer on a black ground

Dai-shō. The two swords worn by a Samurai

Daruma. Sansk., Dharma

Dō-hachi. A Buddhist bowl-shaped gong

Dōji. The fifteen sons of Benten.

Dōkei. A kind of Buddhist gong

Ebisu. One of the seven gods of Good Fortune

## E

Ema. A picture hung in Shintō temples as a votive offering

En-gawa. A verandah

Enoki. The name of a tree, *Celtis sinensis*

## F

Fu-bako. A box used for carrying a letter

Fuchi. A metal ring encircling the base of the hilt of a sword

Fuda-zutsu. A box for receiving the counters in the Perfume Game

Fuji. The wistaria

Fuku-roku-ju. One of the seven gods of Good Fortune

Furi-tsuzumi. Two small drums fixed to a staff

Futa-mono. A covered bowl

Fūten. The god of the Winds

Fuye. A flute

Fuye-zutsu. A flute case

## G

Gaku. A framed tablet containing an inscription or picture

Genji-Monogatari. A Japanese romance of the 10th century

Gim-ban. Mica slips used for burning incense in the Perfume Game

Gim-basami. Silver forceps used in the Perfume Game

Gin. Silver

Gin-dai. A tray on which the gim-ban were placed to cool

Gin-kisé. Silver in thin sheets affixed to the roughened surface of other metals by pressure or hammering whilst hot. Azziminia work

Gin-pun. Silver powder

Giōbu. See Gyōbu

Gofun. Levigated oyster shells

Go-gusoku. The five articles placed on the altar in front of the shrine in a Buddhist temple. A pair of candlesticks, a pair of flower vases, and an incense burner

Go-hei. A bundle of strips of white paper peculiarly cut, hanging from a wand. A Shintō emblem

Go-san-kiri. The Paulownia badge, in which the middle spike has five, and each of the side spikes three, flowers

Go-sekku. The five festivals—7th January, 3rd March, 5th May, 7th July, 9th September

Guri. Lacquer in several layers of two or more colours, deeply carved

Gusoku. Complete armour

Gyōbu. Lacquer decorated with small cut pieces of gold leaf, each inlaid singly in a more or less regular manner

Gyoku. The sacred gem, one of the three mythical precious things of the Japanese Empire. A crystal ball

## H

Habaki. A piece of metal enclosing the upper part of a sword blade, below the seppa and tsuba

Ha-bōki. A feather brush

Hachi. A plate

- Hachi-wari. An iron sword-shaped weapon.  
A helmet-breaker
- Hagi. The name of a flowering shrub.  
*Lespedeza* sp.
- Hai-osaye. A spatula for arranging the ashes  
in braziers
- Hakkei. Eight celebrated views. See Ōmi  
Hakkei
- Hama-guri. A bivalve
- Hana-iké. A flower vase
- Hara-kiri. See Seppuku
- Hashika-bori. Carving in low relief. A  
kind of *Tsuishu* or *Tsuikoku*
- Hato-zuye. A staff or cane with a dove at  
its upper end, used by an aged person
- Heian. A poetical name for Kyōto
- Hibachi. A brazier
- Hibashi. Two small metal rods used as fire-  
tongs
- Hichiriki. A flageolet
- Higashi-yama Jidai. A period of revival  
in art, during the time of Ashikaga  
Yoshimasa, who was Shōgun from 1449  
to 1472 A.D.
- Hi-iré. A vessel for holding burning charcoal
- Hiki-te. A handle countersunk in the sliding  
screens or doors of a Japanese house
- Hina. Small images used at the girls'  
annual festival (3rd March)
- Hinoki. The name of a tree, *Chamaecyparis*  
*obtusa*
- Hi-no-maru. The disc of the sun, red on a  
white ground. The national flag of Japan
- Hira-makiye. Makiye with a flat surface
- Hira-zōgan. Damascene work in which the  
metals do not project above the surface  
in which they are inlaid
- Hiroshima-zaiku. Hammered work, generally  
in copper, with a dark patina, ornamented  
with mounts of repoussé work and silver  
or pewter *Azziminia*
- Hiyōmon. See Hyōmon
- Hōgen. A title sometimes conferred on an  
artist
- Hōin. A title sometimes conferred on an  
artist
- Hōjō. A family who were the *de facto* rulers  
of Japan, with Kamakura as their capital,  
from 1199 to 1333 A.D.
- Hōju. See Gyoku
- Hokai. A box for cooked rice
- Hon. A book
- Hō-no-ki. The name of a tree, *Magnolia*  
*hypoleuca*
- Hō-ō. A phoenix
- Hora. A pilgrim's couch. Formerly used in  
war
- Hori. Carving or chasing generally
- Hori-agé. Sculpture in relief
- Hotei. One of the seven gods of Good  
Fortune
- Hototogisu. A kind of cuckoo
- Hōwō. See Hō-ō
- Hyōmon. Lacquer in which thin plates of  
gold are inlaid
- Hyōtan. A saké bottle made from a gourd.  
A gourd, *Lagenaria vulgaris*

## I

- Ichō. The name of a tree, *Ginkgo biloba*
- Ikō. A stand on which clothes are hung
- In. A seal
- Inrō. A nest of small boxes, slung from the  
belt, for holding medicines
- Inu-hariko. A toy figure in the form of a  
dog used at the Hina Festival
- Iro-tsuké. Stained or coloured
- Iru. Cast, as "Seimin iru" cast by Seimin
- Isé-ebi. A marine crayfish, *Palinurus burgeri*
- Ishi-me. A surface in imitation of the grain  
of stone
- Ishi-me. A variety of *gyōbu* in which the  
pieces of gold foil are arranged like  
Japanese stone-work
- Iwa-taka. A rock-falcon
- Jikirō. A covered vessel divided into com-  
partments for condiments

## J

- Jin-gasa. A flat helmet  
 Ji-no-ko. See Tonoko  
 Jisshukō-bako. A box for the implements of the Perfume Game  
 Jō. See Takasago  
 Jō-bako. A letter box  
 Jōken-in Jidai. The period of the Shōgun Tsunayoshi (1681-1708), his posthumous name being Jōken-in  
 Ju. Longevity  
 Jū-bako. A nest of boxes  
 Jū-kōgo. A small nest of boxes for fragrant woods, &c, used in the Perfume Game  
 Jū-ni-shi. The twelve signs of the Zodiac, and of Japanese chronology. The rat, bull, tiger, hare, dragon, serpent, horse, goat, monkey, cock, dog and boar

## K

- Kabané. See Sei  
 Kabuto. A Japanese helmet  
 Kabura. A turnip  
 Kagami. A mirror  
 Kagami-buta. The metal plate of a manjū-netsuké  
 Kago. A basket  
 Kago. A palanquin  
 Kagura. A sacred dance, also a pantomimic dance performed by strolling players  
 Kai-awasé. A game played with bivalve-shells  
 Kai-oké. A box for holding the shells used in the Shell Game  
 Kaké-hanaiké. A hanging flower vase  
 Kaki. A persimmon. The Diaspyros kaki  
 Kakihan. A written seal. Corresponds to a monogram  
 Kakko. An ancient form of drum  
 Kamakura-bori. Wood carved and coated with red lacquer over a ground of black lacquer  
 Kamakiri. A mantis  
 Kamé. A tortoise, *Emys japonica*  
 Kami. A Shintō divinity  
 Kami. An honorific title sometimes conferred on artists  
 Kaminari. Thunder  
 Kaminari no Kami. See Rai-jin  
 Kana-mono. A general name for metal articles, also used for the ornamental mounts of tobacco pouches  
 Kan-tokuri. A bottle in which saké is heated  
 Kan-zashi. A divided hair-pin  
 Kara-kané. Bronze composed of copper, lead and tin  
 Kara-ko. Chinese boys  
 Kara-kusa. Arabesques  
 Kara-shishi. The conventional lion of the Chinese  
 Karei. A fish, a kind of flounder  
 Kashira. The metal ornament on the head of a sword hilt  
 Kata-kiri-bori. Designs cut in relief and chased  
 Katana. A sword  
 Ke-bori. Chasing in fine lines  
 Ken. A straight two-edged sword  
 Kesa-bako. A box for the scarfs worn by Buddhist priests  
 Kiku. The chrysanthemum  
 Kiku-sui. A heraldic representation of a chrysanthemum flower issuing from a stream of water. The badge of Kusunoki  
 Kin. Gold  
 Kin-gyo. A species of gold-fish  
 Kin-ji. A gold ground produced by dusting powdered gold over the surface of the wet lacquer  
 Kin-kisé. Gold in thin sheets affixed to the roughened surface of other metals by pressure or hammering whilst hot. Aziminia work  
 Kin-makiye. A general name for gold-picture lacquer in which the ground or design is produced by repeated applications of lacquer and powdered gold  
 Kin-mekki. Gilt  
 Kin-pun. Gold powder



Kin-pun-ji or Kin-fun-ji. A lacquer ground with gold poudré

Kintoki. The boy of herculean strength, usually represented with a woodman's axe

Kiri. The Paulownia *imperialis*

Kiri-kané. Small square pieces of gold foil used for gyōbu

Kirin. One of the four fabulous creatures of the Chinese. Generally translated unicorn

Kiroku-suzuri. A writing-box used in the Perfume Game

Kiseru. A tobacco pipe

Kitsuné. A fox

Ki-urushi. Raw lacquer

Kizami-ban. A wooden block on which woods are cut for use as incense

Ko. Small

Kō. Incense, perfume

Kō-awasé. The Game of Perfumes

Ko-bako. A small box

Kō-bako. A perfume box

Kō-ban. A board ruled in squares. Used in the Perfume Game

Kō-bashi. "Chopsticks" for use with incense

Ko-bon. A small tray

Kō-fuda. The counters used in the Perfume Game

Kō-fuda-bako. A box for the Kō fuda

Ko-dansu. A small cabinet with drawers and shelves

Kō-dōgu. The implements of the Perfume Game

Kōgai. A straight hair-pin. A kind of skewer carried on one side of the sword scabbard

Ko-gatana. A small knife

Kō-gō. A perfume box

Koi. A carp. *Cyprinus carpio*

Kojiri. The metal ornament on the lower extremity of a scabbard

Kōkwa-ryokuyō. A variety of guri, with red flowers and green leaves in low relief

Kō-nokogiri. A small saw used in the Perfume Game

Kō-no-zu. Fifty-two symbols, consisting of combinations of five perpendicular and one or more horizontal lines, based probably on the eight trigrams of the Chinese, sometimes used in the Perfume Game

Kōro. An incense burner

Kō-saji. A small spoon used for incense

Koté. A defensive sleeve, generally of chain armour

Koto. A horizontal lyre with thirteen strings

Kō-tsutsumi. Wrappers containing packets of incense for the Perfume Game

Kō-zuchi. A small mallet used in the Perfume Game

Kozuka. A small knife, carried on one side of the sword scabbard. The name is frequently used in Europe for the handle only

Kugé. A noble of the Imperial court

Kuri-kata. The cleat on a scabbard, through which the cord (sageo) passes

Kuruma. A waggon

Kusu-dama. A ball of artificial flowers, made of paper of five different colours, hung up as a charm on the birthday festival of the boys (5th May)

Kusuri-saji. A medicine spoon

Kwan-on. Sansk., Avalōkitēsvara. The Goddess of Mercy

Kwashi-bako. A sweetmeat box

## M

Makiye. Picture lacquer. A general name for lacquer work bearing pictorial or other designs

Mamori. A charm

Mamori-bukuro. A bag for charms

Mamushi. An adder. *Trigono-cephalus Blomhoffi*

Manji. The svastika. A Chinese sign for 10,000

Manji-kuzushi } A key or fret pattern based  
 Manji-tsunagi } on the svastika  
 Manjū. A small flattened circular cake of  
 confectionery enclosed in a thin layer of  
 rice paste  
 Manjū-netsuke. A netsuke in the form of a  
 "manjū"  
 Matsuri. A festival  
 Mawari-kōro. An incense burner in the form  
 of a ball, in which the cup for the incense  
 is supported on a universal joint or gim-  
 bals  
 Mazé-gané. A metallic alloy  
 Medaka. A small river fish  
 Me-kugi. A rivet. The pin by which the  
 hilt of a sword is secured to the tang of  
 the blade  
 Mem-pō. A defensive mask. A vizor  
 Mem-bako. A mask box  
 Men. A mask  
 Menuki. Small ornaments on each side of a  
 sword-hilt  
 Mino-gamé. A semi-mythical water-tortoise  
 represented with long hairy tail-like  
 appendages  
 Misu. A hanging blind made of thin strips  
 of bamboo  
 Mitsu-tomoye. A heraldic badge formed of  
 three comma-shaped figures arranged in  
 a circle. Generally used as a symbol of  
 good luck  
 Miya. A Shintō temple  
 Mizuhiki. Red, white and gilt cord, made  
 of paper, used for tying presents  
 Mizu-iré. A water-vessel  
 Mizu-nagashi. A term applied to metals  
 combined in a confused manner to  
 represent eddies in water  
 Mizu-sashi. A vessel for holding water  
 Mochi. A cake of glutinous rice eaten at the  
 New Year  
 Mokumé. Wood-grain. A name applied to  
 a combination of metals and to lacquer  
 when worked to represent the grain of  
 wood

Momotarō. The hero of the fairy tale "The  
 Peachling"

Mon. An heraldic badge

Mumé. The flowering plum. *Prunus mume*

## N

Nabé. A pot in which rice is boiled

Nanako-ji. A surface in metal work in imita-  
 tion of fish-roe

Nana-kusa. See *Aki-no-nanakusa*

Nanori-gami. Folded sheets of paper on  
 which the names of the players are  
 written in the Perfume Game

Nanten. The *Nandina domestica*

Nashi-ji. Avanturine lacquer. Lacquer in  
 which gold foil in coarse powder, or in  
 small pieces of irregular forms is more or  
 less thickly scattered

Nashiji-hita makiye. Lacquer in which the  
 avanturine ground extends over the  
 entire surface

Nasubi. The brinjal or egg plant. *Solanum*  
*melongena*

Natsumé. The fruit of the *Zizyphus vulgaris*.  
 A tea jar of the form of this fruit

Nengō. An epoch or period of years in  
 Japanese chronology

Netsuké. A carved toggle used for sus-  
 pending the tobacco pouch or inrō from  
 the belt

Nijūshi-kō. The twenty-four Chinese Tales  
 of Filial Piety

Ni-ō. The two figures placed at the sides of  
 the gateways of Buddhist temples

Ni-wō. See *Ni-ō*

Nō. A ceremonial play

Nobori. A kind of flag

Nomi. A chisel

Noshi. An ornamental folded paper which  
 accompanies a present

Nunō-me-zōgan. Damascene work in meshes

Nuri. A general term for lacquer. Exs. :—  
 Wakasa-nuri, Wakasa lacquer. Nuri-  
 mono, lacquer articles

Nuri-taté. Painting or coating with lacquer without subsequent polishing  
 Nuye. A mythical creature, with the head of a monkey, a tiger's paws and a snake-like tail  
 Nyoï. A Buddhist sceptre. Chinese, Joi

## O

Ōgi. A folding fan  
 Ojimé. A slide, generally in the form of a bead, on the suspending strings of a tobacco pouch or an inrō  
 Okamé. See Uzumé  
 Oki-guchi. The silver or pewter bindings on the rims or margins of lacquer boxes  
 Oki-mono. Ornaments generally. Articles of metal, ivory, lacquer, &c., made simply for ornamental use  
 Ōmi Hakkei. The eight famous scenes of lake Biwa in the province of Ōmi  
     The autumn moon seen from Ishiyama  
     The evening snow on mount Hira  
     The evening glory at Seta  
     The temple Miidera with its evening bell  
     The boats sailing from Yabasé  
     A bright sky with a breeze at Awazu  
     Evening rain at Karasaki  
     Katata with the wild geese alighting  
 Onaga-dori. A Chinese bird with long tail feathers  
 Oni. A demon  
 Ori-suye. Small folded bags of gilt paper for the incense used in the Perfume Game  
 Oshi-dori. Mandarin duck. *Aix galericulata*  
 Ō-teki. A flute  
 Oya-boné. The outer ribs of a fan

## R

Raden. Mosaic work in mother-of-pearl  
 Raijin. The thunder god  
 Rai-mon. The Chinese key pattern, supposed to resemble lightning

Rakan. Sansk., Arhat. Disciples of Sakyamuni  
 Reishi. A hard species of fungus, emblematic of longevity  
 Rimbō. Sansk., Chakra. The Buddhist "Wheel of the Law"  
 Ryōshi-bunko. A box for manuscripts

## S

Sabiko. A mixture of powdered burnt clay and lacquer used in forming the parts in relief in taka-makiye  
 Sagé-jū. A picnic case  
 Sagé-o. The cord which is attached to the sword sheath  
 Sagi. An egret  
 Saihai. A general's bâton  
 Saiku. Work. Exs :—Bekkō-saiku, tortoise-shell work. Kané-zaiku, metal work  
 Saka-zuki. A shallow saké cup. A wine cup  
 Sakaki. The *Cleyera japonica*  
 Saké. A fermented liquor made from rice. Sometimes translated wine  
 Sakura. A flowering cherry. *Prunus pseudocerasus*  
 Sambasō. A kind of ceremonial dance  
 Sambō. A stand on which offerings are presented  
 Samé-gawa-nuri. Shark-skin lacquer. A kind of lacquer work made by cementing the skin of a species of *Rhinobatus* to the wood, rubbing down the uneven surface, filling up the hollows with "sabiko" and covering with lacquer  
 Samurai. A retainer of a daimyo entitled to wear two swords  
 San-gusoku. Three articles placed on the altar in front of a Buddhist shrine—a candlestick, flower-vase, and incense burner  
 Sankirai. The *Smilax pseudo-china*  
 Sawari. White alloys of copper, such as speculum metal  
 Sei. The clan, or family name of a person  
 Sei-dō. A bronze of a green tint



- Sci-gai-nami. A pattern in which waves are represented by concentric segments of circles
- Sekku. See Go-sekku
- Seniba-zuru. A thousand cranes
- Sembiki-zaru. A thousand monkeys
- Semi. A cicada
- Sennin. Sansk., Rishi, a mountain spirit
- Sentoku. A yellow bronze composed of copper, zinc and tin
- Seppa. Thin plates of metal immediately above and below a tsuba
- Seppuku. Ceremonial self-disembowelment
- Seto. The place where a hard-burnt brown glazed pottery was first made
- Shachihoko. A dolphin conventionally represented, generally forming the ornament on the terminal tiles of the ridges of roofs
- Shakudō. An alloy of copper with 2 to 5 per cent. of gold
- Shari. A Buddhist relic
- Shari-nashiji. Nashiji in which tinfoil is used instead of gold
- Shi. A Chinese poem
- Shi-bu-ichi. An alloy of copper and silver in variable proportions
- Shichi-fuku-jin. The seven gods of Good Fortune:—Fukurokuju, Daikoku, Ebisu, Hotei, Bishamon, Benten, Jurōjin
- Shichi-go-kiri. The Paulownia badge, in which the middle spike has seven, and each of the side spikes five, flowers. The Imperial Kiri badge.
- Shidaré-zakura. The weeping cherry; a flowering prunus with pendulous branches
- Shikishi. Square sheets of ornamental paper used in writing verses
- Shimé-nawa. A rope of straw with pendants, supposed to ward off evil influences
- Shin-chū. Brass composed of copper and zinc
- Shin-tō. The native religion of the Japanese
- Shippō. Cloisonné enamel
- Shippō. The name of a kind of diaper
- Shiro-kané. General term for a white metal
- Shishi. The ideal lion of the Chinese
- Shishi-mai. A dance, in which the performers, wearing a mask of a lion's head and a long cloak, humorously represent a lion
- Shō. A pine
- Shō. A mouth organ. Chinese, Cheng
- Shō-chiku-bai. Pine, bamboo and plum. A combination emblematic of longevity
- Sho-dana. See Ko-dansu
- Shōgun. The *de facto* rulers of Japan from the end of the 12th century until 1868 A.D.
- Shōji. The sliding lattice-work screens, covered with translucent paper, which form one or more of the sides of a Japanese room
- Shōjō. Mythical creatures noted for their inordinate love for intoxicating drinks
- Shōki. Chinese, Chung kwei. The demon queller
- Shōko. A gong suspended in a circular frame
- Shokudai. A candlestick
- Shunkei-nuri. Lacquer of a brownish red colour, sometimes transparent, allowing the grain of the wood to be seen
- Shu-ro. A hand brazier
- Sotetsu. The Cycas revoluta
- Sugi. The Cryptomeria japonica
- Suki-bori. Pierced work
- Sumi. Chinese ink
- Suri-hagashi-nuri. A kind of red lacquer on black, in which the layer of red is rubbed off in places, exposing the black and producing a marbled appearance
- Suruga-zaiku. Marquetry work made in the province of Suruga
- Suzu. Pewter
- Suzu. A kind of bell
- Suzuri-bako. A writing box
- Suzuri-buta. A tray in the form of the cover of a writing box



## T

- Tabako-bon. A box or tray for smoking utensils
- Tabako-iré. A tobacco pouch
- Tachi. A long sword
- Taga-sodé. A perfume bag in the form of a lady's sleeve
- Tai. A fish. *Chrysophrys cardinalis*
- Taiko. A drum
- Taka. A falcon
- Taka-makiye. Gold lacquer, in which the designs are in high relief
- Takara-buné. The mythical treasure boat emblematic of wealth and prosperity
- Takara-mono. The Precious Things, usually including the Hat of Invisibility, the Lucky Rain-coat, the Sacred Key, the Inexhaustible Wallet, the Precious Jewel, the Scrolls, the Mallet, the Weight, the Coin, and a clove-shaped object, which probably represents a constellation
- Takasago. The shore of Banshū, noted for its ancient pine tree supposed to be tenanted by the spirits of an old man and woman—Jō and Uba. Emblematic of longevity
- Taka-zōgan. Damascene work in relief
- Také. A bamboo
- Taki. A waterfall
- Taki-gara-iré. Vessel for the ashes of burnt incense, used in the Perfume Game
- Tako. The octopus
- Tama. See Gyoku
- Tanjaku. A long strip of ornamental paper on which verses are written
- Tanjaku-bako. A box for tanjaku
- Tanuki. The racoon-faced dog. *Nyctereutes* sp., generally translated badger
- Tanzaku. See Tanjaku
- Te-bako. A box used for toilet and other articles
- Teppatsu. A mendicant priest's bowl for receiving alms
- Tera. A Buddhist temple
- Te-shoku. A hand candlestick
- Tessen. A war fan
- Tetsu-kiné. A small hammer used in the Perfume Game
- Togi-dashi. Lacquer with a perfectly smooth polished surface, in which the designs, which have been first completely covered, are made to appear by carefully rubbing off the upper coating of lacquer
- Tokugawa. The family of daimyōs, from which the Shōguns were chosen from 1603 to 1868 A.D.
- Tokuri. A bottle
- Tomoye. See Mitsu-tomoye
- To-no-ko. Powdered whetstone
- Tori-i. A structure, generally of wood, formed of two upright and two horizontal beams placed at the entrance of a Shintō temple
- Tori-kabuto. A cap worn in ceremonial dances
- Tōrō. A temple lantern on a pedestal
- Tosan. A support for a wine cup
- Tsuba. The guard on the hilt of a sword
- Tsubaki. A camellia
- Tsuchi-me. A metallic surface bearing hammer marks regularly arranged
- Tsugaru-nuri. A variety of lacquer in which layers of various coloured lacquers—green, red, yellow, &c., are irregularly superposed. When these are rubbed down a marbled surface is produced
- Tsui-koku. Carved black lacquer
- Tsui-shu. Carved red lacquer
- Tsuka. The hilt of a sword
- Tsuka-gashira. See Kashira
- Tsukuru. Made. Ex., Komai tsukuru. Made by Komai
- Tsuki-no-maru. The disc of the moon, in white on a black ground, a device used for flags and war fans
- Tsuru. A crane
- Tsuru-kamé. Crane and tortoise, a combination emblematic of longevity
- Tsuru-kubi. Crane's neck. A term applied to a form of long-necked vase

Tsū-shō. The common name by which a person is generally known

Tsuzumi. A drum played by striking with the fingers

## U

Uba. See Takasago

Uchi-agé } Repoussé work  
Uchi-dashi }

Uchiwa. A fan which does not fold

Uguisu. Japanese nightingale. *Cettia cantans*

Umé. See Mumé

Urashima. The Japanese "Rip van Winkle," who was absent in the Spirit World for more than three hundred years

Uroko. The scales of a fish

Urushi. The raw lacquer obtained from *Rhus vernicifera*

Uta. A poem or song

Uzumé. One of the primitive female divinities. "The spirit of folly"

Uzura. A quail

## W

Wakasa-nuri. Wakasa lacquer. See Introduction, page lix.

Waki-zashi. A short sword

Wan. A cup

Wani-guchi. A kind of bell, with a long slit for its mouth, suspended before a Shintō temple

## Y

Ya-jiri. An arrow-head

Yakushi. Sansk., Bhèchadjya radja. 'The Healing Divinity

Yakwan. A vessel or pot for boiling water

Yamabuki. A flowering shrub. *Kerria japonica*

Yamato-goto. A horizontal lyre of six strings

Yebisu. See Ebisu

Yema. See Ema

Yenoki. See Enoki

Yoseki-saiku. Marquetry work

## Z

Zōgan. Damascene work. Metal inlaid with gold, silver, &c.

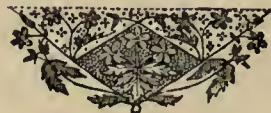
Zōgan-nuri. Lacquer in imitation of damascene work

Zōkoku-nuri. Red, brown, or black lacquer generally on basket-work, with designs inlaid in coloured lacquer. Frequently engraved in fine lines

Zonsei-nuri. Lacquer in various colours, with designs in similar lacquer inlaid. Frequently engraved in fine lines

Zu-daké. Pandean pipes

Zushi. A portable Buddhist shrine



**L** *Lacquerer.* **M** *Metal Worker.* **E** *Enameller.* **S** *Sculptor.* **A** *Author of Design.*

Hakugyoku Hōin (KANO) A XX. B., 60, 90  
 Hakuman Nobunaga. M I. (1), 17  
 Hakuriōken Katsuoki. M I. (6), 22  
 HANABUSA Itchō. A XII., 21; XVI., 17  
 Hanzan, MOCHIZUKI. L X., 13-15  
 HARADA Tōkō-sai. M I. (6), 10

Ha-ritsu. **L** *See* Ritsu-ō  
 Haruaki Hōgen. **M** I. (6), 26; II. (11), 14;  
     III. (2), 4  
 HARUI Kiyoshi. **L** XVI., 10; XIX., 36  
 Harutoshi. **M** VIII., 30  
 Hashi-ichi. **L** VI., 12  
 HASHIMOTO Masatoki. **M** III. (1), 8  
 HAYAKAWA Fun-un-sai. **L** XX. B., 15  
 HAZAMA. **M** I. (1), 80  
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 Hidemitsu. **M** II. (11), 2  
 Hidenao. **M** I. (3), 20  
 HIGASHIYAMA Motonobu. **M** XX. B., 14  
 HIRATA (Dōnin). **EM** I. (1), 41  
 HIRATA Harunari. **EM** I. (6), 16  
 HIRATA Haruyuki. **EM** II. (11), 17;  
     VI., 21  
 HIRATA Narikado. **E** XX. B., 18  
 HIRATA Shunkwan. **EM** I. (6), 13  
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 Hōitsu. **A** XII., 27; XIV., 13; XIX., 40(0)  
 Hōkoku. **M** IV., 28  
 Hoku-sai. **A** XIV., 7  
 Hōmin. **L** XIV., 26, 37  
 HONDA Masatora. **M** I. (1), 23  
 HORITANI Toshimitsu. **M** V., 36  
 Hōriu-dō Katsushigé. **M** I. (1), 111  
 HORIYÉ Okinari. **M** I. (6), 23  
 Hōsen. **L** XX. A., 49  
 Hōshuku Kōrin. **L** *See* Kōrin.  
 Hosoda Naomitsu. **M** I. (5), 10  
 Hōyen Kazutomo. **M** III. (1), 24  
 Hōzui. **M** I. (3), 20  
 Hyakuyō (?). **L** XX. B., 39

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Ichigiō-sai. **M** III. (1), 26  
 Ichi-ō-ken Harutomo. **M** VI., 26  
 Ichi-yō. **M** VI., 10  
 Iijima Yojibei. **M** I. (1), 11  
 Ikkin. **M** III. (1), 23

INAMOTO Masateru. **M** I. (1), 76  
 INOUE Kiyotaka. **M** I. (1), 108  
 Ippō-sai. **L** XVI., 6  
 Ippō-sai Kanzan. **L** XII., 1 (T)  
 ISAGAWA Masayoshi. **M** *See* SUNAGAWA  
     Masayoshi  
 Isen-in Hōin (KANO). **A** XVIII., 30  
 ISHIGURO Masatsuné. **M** I. (4), 6; (6), 49  
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